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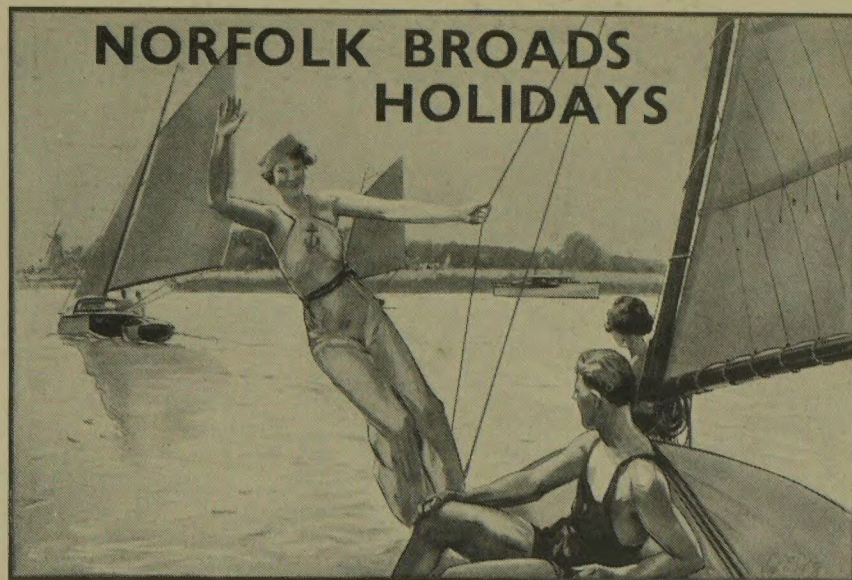
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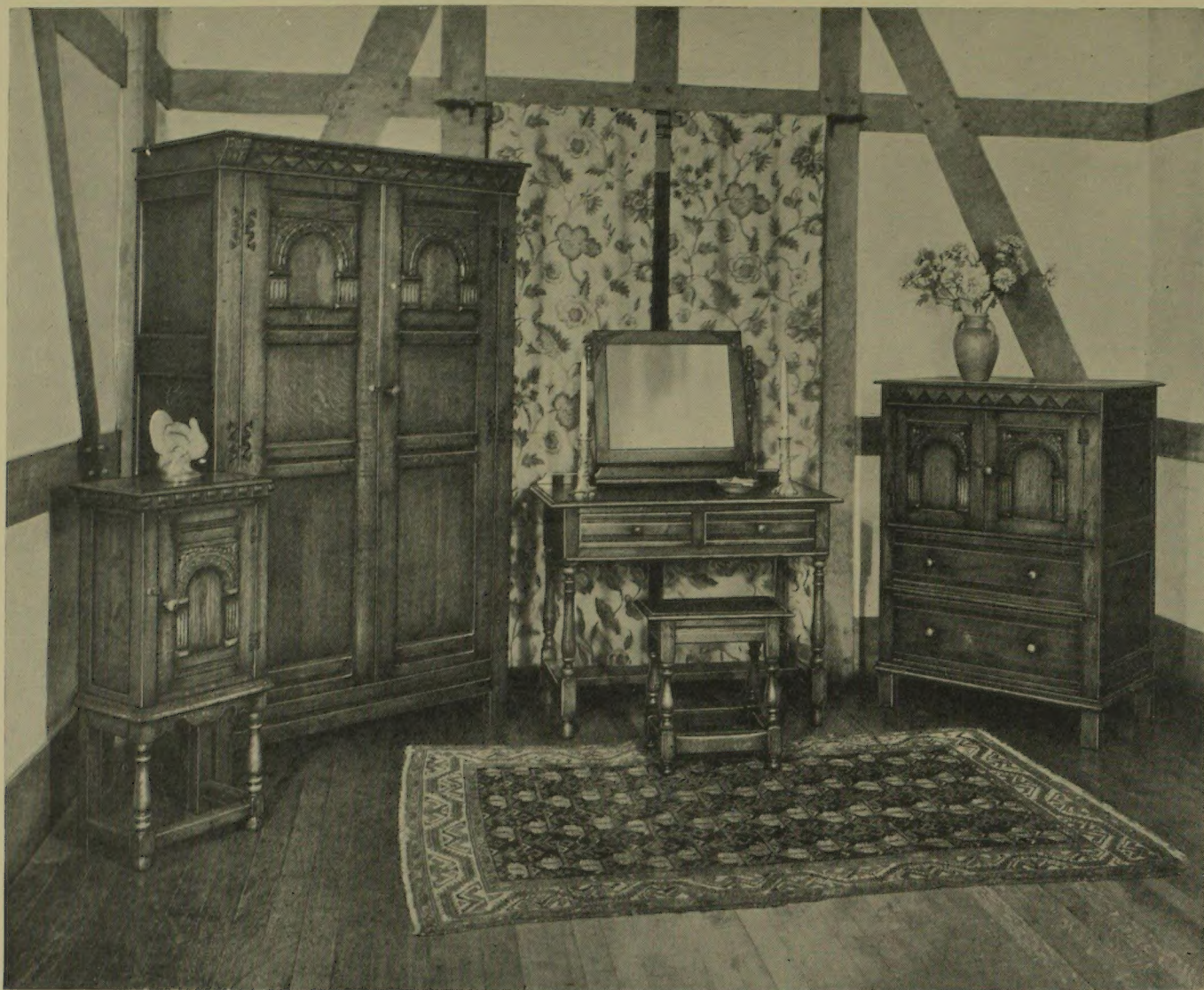
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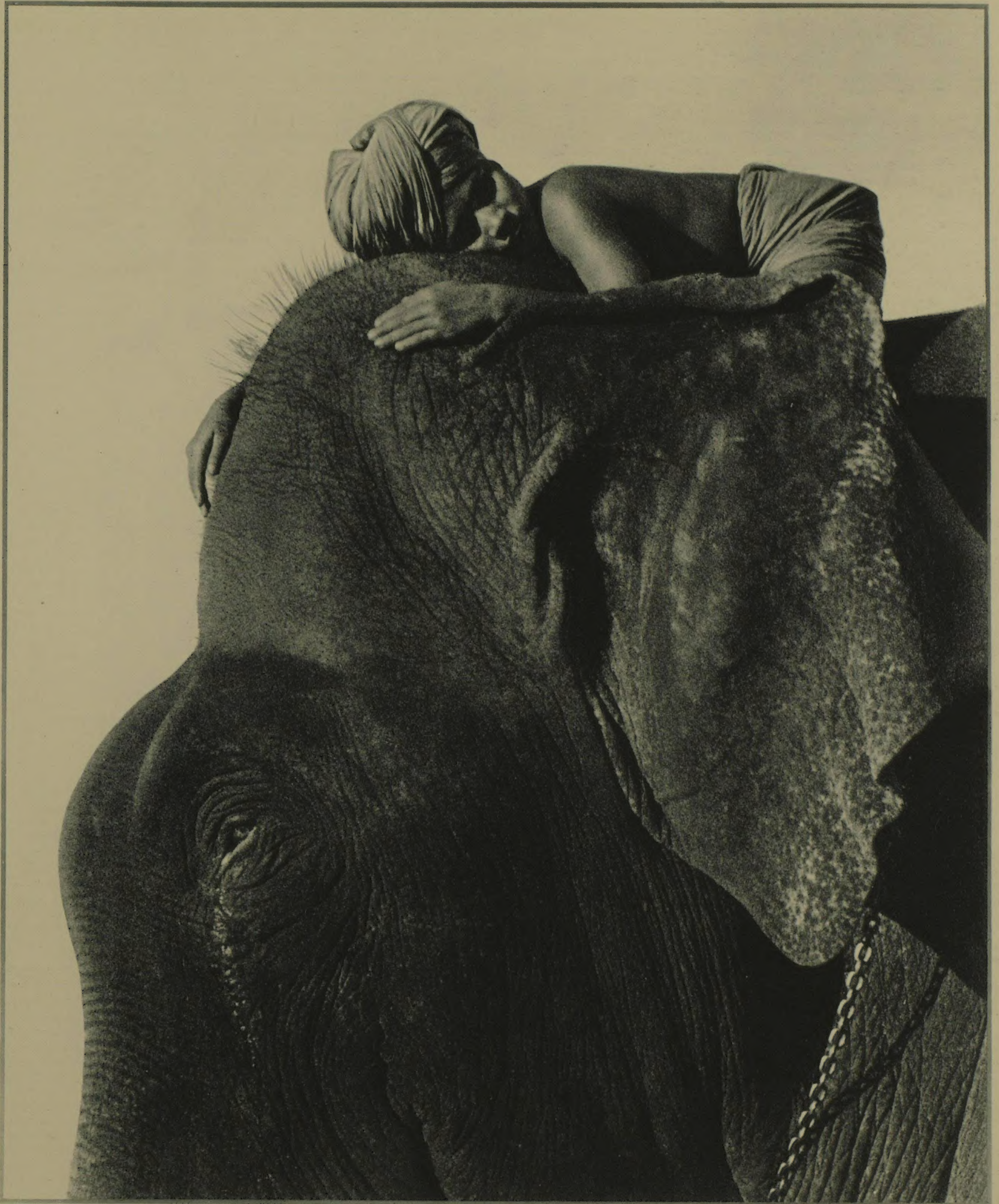


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SATURDAY, APRIL 3, 1937



**NATURAL ACTORS STARRING TOGETHER IN A FILM BASED ON KIPLING'S "TOOMAI OF THE ELEPHANTS":
SABU, A MAHOUT'S SON, AND IRAVATHA IN THE FILM "ELEPHANT BOY."**

"Elephant Boy," the film based on Rudyard Kipling's story "Toomai of the Elephants," will follow "Fire Over England" at the Leicester Square Theatre on April 7. For its making, London Film Productions sent Robert Flaherty, who had already shown his masterly handling of natural actors in "Man of Aran," to the State of Mysore, that the story might be photographed against natural backgrounds of jungle and of Oriental splendour. Iravatha, the largest elephant in Southern India, was found in the Maharaja's

stable; but the problem of discovering a boy to take the part of Toomai was difficult. Fortunately, Robert Flaherty saw in Sabu, the twelve-year-old son of one of the Maharaja's mahouts, a completely unself-conscious actor. The youngster was shy at first and a little afraid of the cameras, but when Robert Flaherty wanted to see an elephant swim a river he forgot his fears and went with it. Afterwards, he performed his part in a delightfully natural manner, on perfect terms with the elephant starring with him.



By ARTHUR BRYANT.

A WEEK or two ago somebody raised the old hare as to whether juvenile success at games should receive publicity in the newspapers. Little boys' heads, it is argued, are easily turned, and it is very demoralising for them to read of their scores at cricket or their victories at tennis in public print. I believe this is true, though not for the reasons which are generally assigned to it. Praise—and I write as one who has some experience of teaching—is more valuable as a factor in education than blame. "High speech, high thoughts, high deeds, 'mid honouring eyes," are what all men of noble nature start by wanting to win. More people suffer from lack of confidence than from excess of it. The inferiority complex is the mother of all complexes. However happy their family life and loving their parents, children rarely get too much praise in the home: prophets young or old seldom have honour in their own country. This is still more true of those who are not prophets. Familiarity breeds, if not contempt, a discouraging readiness to take the virtues of one's intimates for granted. And if children do not get much praise from their parents, still less do they get it from their teachers. The school-mastering profession is naturally little given to laudatory speeches. However good it may be now and then for little boys to be made pleased with themselves, self-satisfaction tends to make them noisy. And a lot of little boys being noisy at once is a very tiresome thing and one which schoolmasters, in self-defence, are forced to discourage. What praise is given is usually reserved for such rare and official occasions as prize-givings and speech days. So, on the whole, whether at home or school, the virtues and triumphs of the young generally remain unsung, or at best are only noticed in a perfunctory, grown-up, condescending, and intensely irritating sort of way.

But, though for this reason I do not believe that such other encouragement as a boy may get can do him much harm, excessive praise for success in games may quite easily do so. The praise may, and very likely will, make him a better cricketer or tennis player or whatever it may be. It will give him the necessary confidence to excel. But it may damage his moral and spiritual character by making him set an undue value on success for its own sake. For boys attach an enormous and disproportionate importance to games and are already far too apt to believe that membership of the school cricket eleven or football team is the hall-mark of a superior class of being. And the trouble is that members of school football and cricket teams, if they are the kind whose heads are at all easily turned, are in some danger of growing to suppose so themselves. This risk is

greatly increased if their successes in this exalted sphere of being are trumpeted abroad in newspapers which they know are read, not only by their school-fellows, but by millions of others. Their own experience of life is far too small to enable them to take such praise at its proper worth, or to realise that it means nothing more than a recognition of attainment in the popular bodily arts of driving to leg or breaking from the off. Similar newspaper flattery given to success in scholarship would never turn a boy's head, for boys attach little importance to the scholastic achievements of their fellows, and the scholar is far more likely to be discouraged by his associates than overpraised by them. No one thinks anything of the "swat" who carries off the speech-day prizes, and no reference to his cloistered success in, say, *The Times* could possibly endanger his

Yet it is one of the rules of all life that man only functions by endeavour: he must live by the sweat of his brow, not only because such sweat can alone bring him his daily bread, but because soul and spirit will become dead within him if he does not. He must always be becoming and never be content with merely being. For man there is no such thing as static peace, save in the grave. Once a man gives up trying to evolve, he is spiritually dead.

That is why humility is so saving a virtue: for it will never allow a good man to cease from trying to turn himself into something better. The man of humble heart looks out on a world inhabited by men and women whose faculties seem to him to be greater than his own, and whose accomplishments he feels he ought to emulate and surpass. It is only the superior,

pompous person who fancies all the world to be worshipping at his feet, who thinks he has nothing to learn nor any effort to make. And it is one of the vices of a centralised, mechanised age of mass production that the artificial lime-light it affords its leading men is apt to turn them into pompous and superior persons. The man who is praised by his daily newspaper as a man in a million is in danger of yielding to the ridiculous fallacy that he actually is so.

If I were ever to keep a school for famous men, I should make it the chief part of the curriculum that they should perpetually devote themselves to learning to do things that they had never tried to do before. However great their success had been in some

other sphere of life, they would have to forget all about it and start as beginners. They would have to climb all over again the blessed path of humility, to struggle and know failure, be patient and persist. By such pains alone do men ever attain to greatness, and the greatness of man is so evanescent and fugitive a thing that it ceases to have any existence the moment those pains cease. That is why the world's supreme artists have never been content with success, however perfect, in one sphere: why Shakespeare, having accomplished all that tragedy can achieve in "Macbeth" and "Lear," turned as a beginner to conquer new worlds in "Cymbeline," "A Winter's Tale," and "The Tempest." And that is why dictators, after long occupation of their lofty place, are apt to disappoint their adoring followers. We in this country know that instinctively, and are careful to shun the path of dictators. What is not realised is that in the too facile praise bestowed by our Press on minor successes, and more especially on success in games, we are in danger of saddling ourselves with a whole army of little dictators, who, because they once won praise in one sphere of life, think themselves deserving of it in every other.



ITALIANS CAPTURED WHILE FIGHTING AGAINST THE SPANISH GOVERNMENT: A GROUP OF PRISONERS WHO SURRENDERED DURING THE LOYALIST COUNTER-OFFENSIVE IN THE GUADALAJARA SECTOR PHOTOGRAPHED IN THE CELLARS OF THE DEFENCE HEADQUARTERS IN MADRID. Recently, reports by reliable observers have described the capture of numbers of Italian prisoners in the Spanish Government's counter-offensive to the north-east of Madrid. According to a message from a "Times" correspondent, the stories told by the prisoners exhibited a marked similarity. Many of them said that they had enlisted for service in Africa, but had been sent to Spain instead. The Spanish Government claimed to have captured a message from Signor Mussolini to Italian troops in the Guadalajara sector.

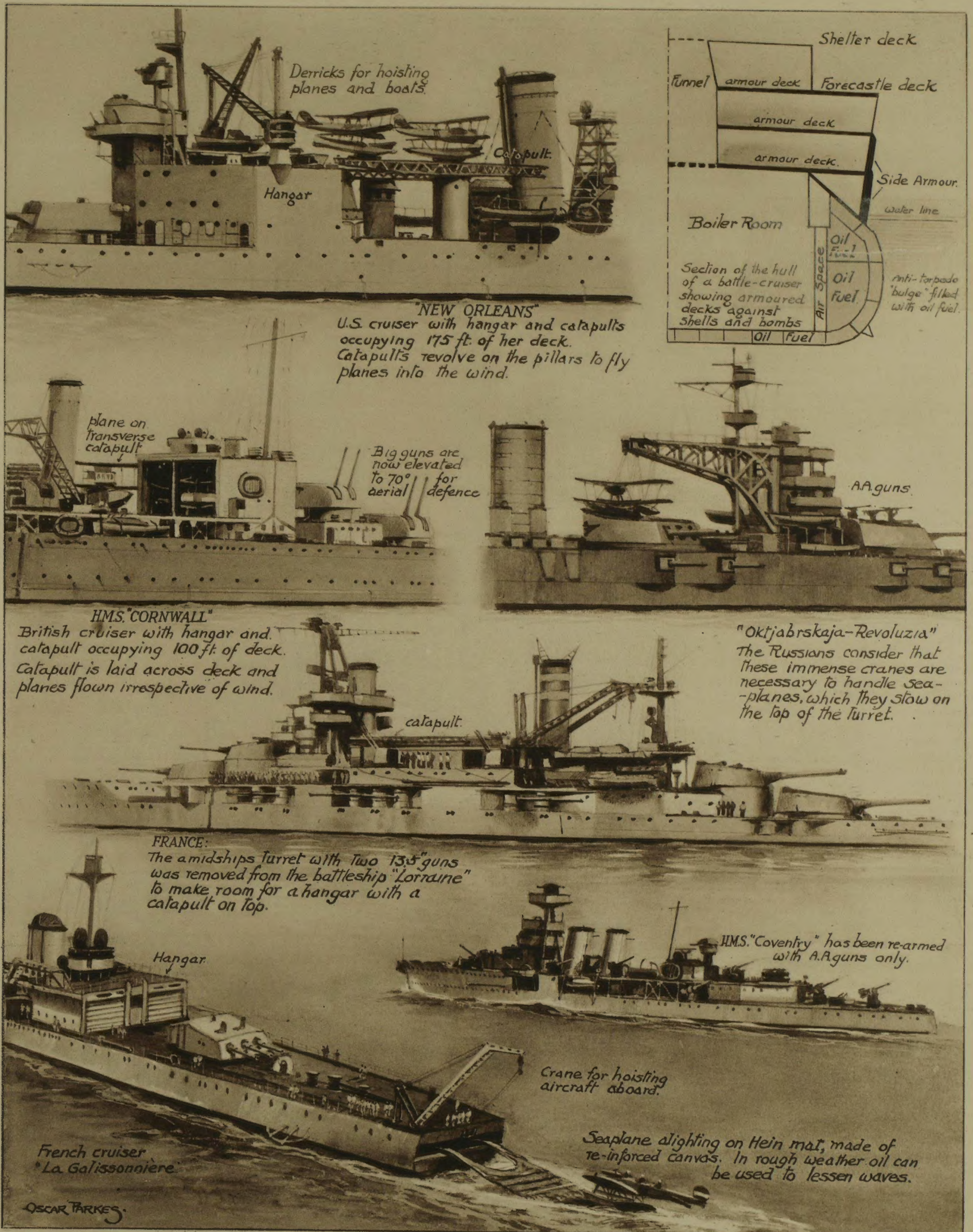
character. But the Captain of the Eleven is in far greater danger. For in the eyes of his fellows he is already a god incarnate.

It is, of course, an admirable thing for a boy to excel at games, for mastery at any form of athletics requires persistence, self-discipline, and a great deal of healthful exercise. But it is not an admirable thing for a boy or young man to imagine that he belongs to a superior type of creature. Swelled head is an unpleasant phenomenon at all ages. But it is particularly unpleasant and perilous in anyone of tender years. For the danger is that, acquired at such an age, it may become permanent. It may grow to be the most enduring and obvious thing about him for the rest of his life.

Of all the ills that can befall human nature, stagnation is the most fatal. Man is like the Indian on the tight-rope: he must keep moving or die. Herein lies the peril of success: he who attains may come to believe that he has reached the top of his ascent and has no need of further effort. Supposing himself to be as the gods are, he gives up trying.

WARSHIPS AND THE AIR ARM: CHANGES CONSEQUENT ON MAN'S FLIGHT.

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY DR. OSCAR PARKES, O.B.E.



HOW BRITISH AND FOREIGN NAVIES SOLVE THE PROBLEMS OF AIRCRAFT STOWAGE AND OF AERIAL DEFENCE, A MATTER WHICH NAVAL M.P.'S RECENTLY ARGUED AT LENGTH IN PARLIAMENT.

Recent discussions between Admirals in Parliament lend interest to the subject illustrated here. All sorts of expedients are now being tried in the accommodation of aircraft in warships and their protection against bombs and aerial torpedoes. The new British catapult, fixed across the deck instead of having to be trained fore and aft, has saved much valuable space. The advantage of the British practice can be gauged by comparing the "New Orleans" with the "Cornwall." The importance attached to provision for aircraft is shown by the French having sacrificed a turret in the "Lorraine" to

obtain the necessary space. For attack against aircraft, the usual A.A. guns are reinforced by the main armament being given full elevation, and older ships are being converted into anti-aircraft batteries bristling with 4-in. guns and multiple pom-poms. A great deal of experimental work is being done with the Hein mat, which can be trailed astern and allows aircraft to alight with safety, when they are hoisted aboard again. The cross-section of a battle-cruiser shows how additional weight of armour has now to be expended on deck-protection, which will be a notable feature of our new "King George V." class of battleship.

HOW THE PEACEABLE MIDDLE-CLASS SUFFERS IN A CIVIL WAR: THE WRECKED HOMES OF A MADRID SUBURB.



THE UTTER DEVASTATION WROUGHT BY BOMBARDMENT IN TETUAN, AN "EALING" WITH PATHETIC RELICS

The successive attempts made by General Franco's troops to encircle Madrid from the northward, in the hope of getting beyond the built-up areas into a district suitable for manoeuvre and less favourable to the defence, have produced a series of particularly severe artillery and air bombardments of the northern parts of the city. These offensives were the origin of the salient

held by General Franco's men in the neighbourhood of the University City and the Moncloa. To the north-east of this, and well to the north of Madrid, lies the suburb of Tetuan. Before the Civil War this was a lower middle-class district, comparable, perhaps, with Ealing, or Hounslow, in London. It was characterised by rows of tall apartment houses, as our photographs show.

OR "HOUNSLOW" OF MADRID: SHELL- AND BOMB-GUTTED FLATS AND APARTMENT HOUSES, OF FAMILY LIFE EXPOSED.

To-day it is almost deserted. Skeletons of buildings stand up against the sky; and partly demolished flats make a pathetic display of what were once the intimate household things of respectable families, who probably never dreamed of any catastrophe worse than a burst water-pipe or the dining-room curtains catching fire. A short while ago official bulletins put the

number of civilians killed in this quarter of Tetuan, since November 7, together with that of Puente de Vallecas (another outer suburb), at 214, with 693 wounded. Over a thousand people had already been killed in Madrid itself in air-raids and other bombardments, and twice that number wounded. In addition, those "not accounted for" numbered 430.

TRISTAN DA CUNHA TO YIELD DATA ABOUT DROUGHTS

IN SOUTH AFRICA?—THE CRUISER "CARLISLE'S" VISIT.



THE UNION JACK AND SOME OF THE TEMPORARY POPULATION ON INACCESSIBLE ISLAND, A LONELY ISLAND OF TRISTAN DA CUNHA.



INACCESSIBLE ISLAND: A PART OF THE TRISTAN DA CUNHA GROUP, INHABITED FOR A FEW WEEKS IN THE YEAR.

BOATBUILDING, IN WHICH THE ISLANDERS ARE EXPERT: A FRAME WHICH WILL BE COVERED WITH CANVAS.



PRESENTS TO THEIR MAJESTIES FROM TRISTAN: A PENGUIN "TOZZLE" MAT, AND WOOLLEN GARMENTS.



THE ONLY STORE IN THE ISLAND: THE COTTAGE AT WHICH STOCKS OF SUGAR, ETC., ARE DISTRIBUTED FORTNIGHTLY.



POULTRY WHICH FLOURISH ON TRISTAN: HEALTHY GESE BEFORE A TYPICAL ISLAND COTTAGE.



A DOG OF THE ISLAND BREED: A SHAGGY, BUT CHEERFUL-LOOKING, ANIMAL.



NIGHTINGALE ISLAND, OUTLYING MEMBER OF THE GROUP, WHICH IT IS PROPOSED TO TRY AND COLONISE.

TRANSPORT ON TRISTAN: OX-CARTS OF A VERY PRIMITIVE TYPE CROSSING A DRIFT.



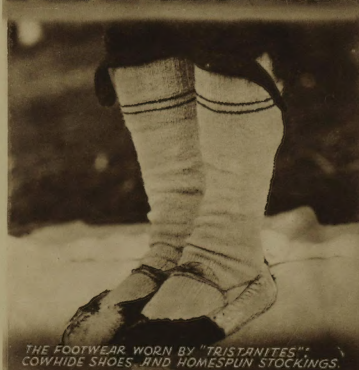
SOME OF THE FEW FLOWERS WHICH GROW ON TRISTAN: NASTURTIUMS FLOURISHING IN THE SHELTER OF ROCKS.



THE "LIGHT" AT TRISTAN, BUILT BY THE ISLANDERS, AND CONSISTING OF ONE HURRICANE LAMP.



AGRICULTURE ON TRISTAN: WILLIAM REPPETTO, HEAD MAN OF THE ISLAND, WITH VEGETABLES GROWN BY HIM.



THE FOOTWEAR WORN BY "TRISTANITES": COWHIDE SHOES, AND HOMESPUN STOCKINGS.



THE WOMEN OF TRISTAN: MOTHERS AND THEIR DAUGHTERS IN THEIR BEST CLOTHES.

A visit to Tristan da Cunha was paid recently by H.M.S. "Carlisle," a cruiser on the African station. A project for establishing a wireless and meteorological station on the island is under discussion. It is thought that such a station might provide useful data with regard to droughts in South Africa.

The visit of the cruiser has made it clear that the islanders are contented; that there is no fear of starvation; that the menace of rats, formerly thought to have been severe, does not exist; and, furthermore, that the islands could support a larger population than they do at present. The Tristan group, it

should be pointed out, includes both Inaccessible and Nightingale Islands. Already a number of men are at work growing potatoes on Inaccessible, which appears to be fertile. During the "Carlisle's" visit dental and medical examinations of the Tristan islanders were undertaken; and various interesting

investigations were made. The island cattle were found to be in fair condition, though no provision was made for storing fodder during the winter; but the chickens were described as "small, miserable specimens, their only food being potatoes, fish and grass." Trees are being planted in Tristan.

"MOUTHPIECE OF ENGLAND" AND HUDSONIAN NATURALIST.

BEING AN APPRECIATION OF

"GREY OF FALLODON": By GEORGE MACAULAY TREVELYAN, O.M.*

(PUBLISHED BY LONGMANS, GREEN.)

GEORGE EARLE BUCKLE described Grey of Fallo-
don's interest in politics as rather languid. He was
not unjust, for the heart of the country gentleman turned
parliamentarian was in his cottage at Itchen Abbas, or
at Fallo-
don, when his brain was in Whitehall. He never
disguised the fact. As far back as 1893, when he was
Under Secretary for Foreign Affairs, Dorothy, his wife,



IN 1871, AGED NINE: THE FUTURE VISCOUNT GREY
OF FALLODON WHEN HE WAS SENT TO A SMALL
PREPARATORY SCHOOL NEAR NORTHALLERTON.

"There were thirty boys, with one 'usher'
besides the schoolmaster. The school was divided
into classes, who stood up while going through
a prepared lesson, and took places as they stood
on the floor. No regular marks were kept."

"sort of let out" at Haldane, so hurled
her feelings at him that he went away
saying "I understand at last. You must
not stay in politics. It is hurting your
lives. It is bad." And he himself was
bitter as often as not: so evident were
his predilections that Gladstone remarked
of him: "I never knew in a man such
aptitude for political life and such disinclina-
tion for it."

Yet, a devotion to duty, added, it may
well be, to a fascination he did not care
to admit even to himself, a wish to see
finished what he had begun, an enthusiast's
desire to solve the "cross-word" of Europe,
bade him go on despite distaste. Tragedy
was his: he defied it. Fame was his: he
did not wear the bays triumphantly. Might
was his: he used it to the best of his ability,
never rejoicing in it as his own strength.

"Edward Grey, after twenty years of
great and quiet happiness, had eleven con-
secutive years at the head of the Foreign
Office—years of agony such as none of his
predecessors since Castlereagh had had to
face—fighting the long losing battle for
European peace, suffering the defeat of
August 1914 that darkened the rest of his
life, then sacrificing his eyesight in his war-
time service at the same post. When
the long-hoped-for hour of release came, he returned
to his birds but he could no longer see them; to his books,
but he could no longer read them; domestic catastrophes
fell on him with pitiless iteration; and the trend of the world's
affairs after the war baffled his hopes for the free and peace-
ful future of mankind. Yet so balanced was his mind,
so serene and strong his nature, so vivid and lasting his
powers of memory, that the long years of happiness which
he had enjoyed before the death of his first wife in February
1906 were with him to the end, and a few months before
he died in 1933, he declared that the happiness of his life
had on the whole outbalanced the pain."

"Years of agony." It sounds a hyperbole. Is it
so? Grey, primarily a Hudson of a naturalist, had to be,
as Professor Trevelyan puts it, "the mouthpiece of England
to foreign nations," and foreign nations were, as ever,
fickle friends and envisaged enemies. Even America had
to be cultivated and was most willing to be; but she had
her policy of isolation and her plethora of peoples. The

Concert of Europe had produced the inharmonious; herald-
ing the cacophonies of the League of Nations.

To a sensitive man, one who disliked being pestered with
official pouches, the complicated, calculated self-seeking
of the Powers, the petty but perilous ambitions of their
leaders, the craze for land across the frontier, for spheres
of influence and for Alliances and Ententes, Treaties and
Agreements, were a sore trial; bargaining and bartering,
sitting down to poker with men, women and children as
chips, were hateful to Grey. But he had to act the merchant
and to bluff—"until the guns spoke and diplomacy became
the handmaid of war."

His time at the Foreign Office was made strenuous
chiefly, of course, by France, Russia, Italy, Belgium, Austria-
Hungary, and Germany; especially Germany, for encirclement
of the Fatherland was then a cry, as it is now, and
the Kaiser was sea-minded. "It was . . . the building
of the German Fleet in rivalry to ours that ruined Grey's
efforts for peace in more ways than one. It prevented the
friendship of the German and British peoples, which he
desired as a pledge of peace, bridging the Triple Alliance
and the Triple Entente. Germany would only have friend-
ship with us on terms of our deserting the Entente. And
she thought to frighten us
into this change of policy
by building a fleet which
we should be afraid to
encounter. It was a fatal
miscalculation of the
British temperament.
When the greatest military
power sought to become
also a naval power in the
same category as Britain,
the Entente of the countries
whom she threatened was
drawn closer by the very
means which were intended
to dissolve it. Thus the
building of the German

England by building her rival fleet. She had created
with Austria-Hungary a military bloc in the heart of Europe,
so powerful and yet so restless that her neighbours on each
side had no choice but either to become her vassals or to
stand together for protection. The accident that the
Teutons lay between the French and the Slavs put the
Germans by the nature of geography in the centre of a 'circle,'
thereby rendering their military power all the more formid-
able. They used their central position to create fear on all
sides, in order to gain their diplomatic ends. And then
they complained that on all sides they had been encircled.
When Bismarck, in evil hour, made the alliance with
Austria-Hungary, he began a system that ere long caused
the Franco-Russian Alliance to follow. Germany thus
began the fatal system of Alliances which prevented the
'localisation' of any future quarrel between two great
European Powers, and in the end dragged more than half
the world into a war begun on a Balkan issue."

So much for a savour of the Foreign Office; leaving
for the reader the dish itself—the Morocco crisis in 1906,
when Grey realised "that he must raise at least as much
fear in the mind of the German Government as he raised
hope in the French"; Belgian neutrality; the Anglo-

Russian Agreement of 1907; the
debatable and electorally disturbing
Congo atrocities; moves concerning
the United States, and Japan; the
Japanese Alliance; Agadir and the
Panther; peoples race-mad; Europe
at a point in which every country
except Germany was afraid of the
present, and Germany was afraid of
the future; the labour for peace
and the preparation for war; with
much else.

Turn to the more personal aspect
of Professor Trevelyan's most informa-
tive, eminently readable, admirably
understanding biography of a man
whose ways were divergent to a most
unusual degree: "his two careers had
so little in common that it is not easy
to write his Life."

Here there are many notable and
quotable things. A few shall call
attention to the rest. Grey and
Oxford: "Grey's relations to Oxford
constitute what would, in the language
of our day, be described as a 'record.'
After having been sent down for
incurable idleness in 1884, he was
in 1928 elected Chancellor of the
University with universal applause. . .
The record in the Balliol minute-
book, signed by Jowett, is as follows:
(January 19, 1884): 'Sir Edward Grey,
having been repeatedly admonished
for idleness, and having shown himself
entirely ignorant of the work set him
in vacation as a condition of residence,
was sent down, but allowed to come
up to pass his examination in June.'
He did return in June and took a
Third in Jurisprudence, which, together
with his Second in Classical Moderations
of three years before, entitled him to a
B.A. degree. But he neglected to



GREY'S FIRST WIFE, WHO WAS KILLED
IN A DOG-CART ACCIDENT IN FEB-
RUARY 1906: DOROTHY GREY, 1897.

The wedding of Sir Edward Grey and Miss
Dorothy Widdrington, daughter of Shallcross
F. Widdrington, of Newton Hall, Northumber-
land, took place in 1885. His wife shared
with him to the full his devotion to country
life. She it was to whom Haldane said:
"I understand at last. You must not stay
in politics. It is hurting your lives. It is
bad."



H. W. Barnett.

IN 1897, WHEN HE WAS SUPPORTING
ACTION THROUGH THE CONCERT OF
EUROPE, WHILE COMPLAINING OF ITS
MISERABLE SLOWNESS TO SAVE THE
CHRISTIANS OF ARMENIA AND CRETE:
SIR EDWARD GREY AT THE AGE OF
THIRTY-EIGHT.

fleet ruined one-half of
Grey's policy, the
attempt to pacify
Europe. But it enabled
him to attain his second
object, the union of
England, France and
Russia in case war could
not be avoided."

The situation was a
Dædalus's labyrinth
with little sign of a
skein of thread.

"Politically . . . there
was no encirclement.
And militarily it was
precisely Germany's central
position that gave
her such immense and
almost decisive advan-
tage when war came. The encirclement, such as it was, was
of Germany's own making. She had encircled herself by
alienating France over Alsace-Lorraine, Russia by her
support of Austria-Hungary's anti-Slav policy in the Balkans,



WITH FALLODON, GREY'S RETREAT FROM THE CARES OF STATESMANSHIP: THE COTTAGE
AT ITCHEN ABBAS, IN HAMPSHIRE.

All Photographs reproduced from "Grey of Fallo-
don" by Courtesy of the Publishers, Messrs. Longmans, Green.

* "Grey of Fallo-
don: Being the Life of Sir Edward Grey, After-
wards Viscount Grey of Fallo-
don." By George Macaulay Trevelyan,
O.M., Regius Professor of Modern History in the University of Cam-
bridge. With Illustrations. (Longmans, Green and Co.; 16s. net.)

take it and his first Oxford degree was his Honorary
D.C.L. in 1907."

Grey on Rhodes: "I dined with Rosebery last night to
meet Rhodes. Rhodes is not exactly what you call a
[Continued on page 594.]

QUEEN MARY'S RESIDENCE: MARLBOROUGH HOUSE.

PHOTOGRAPH BY WILLIAM DAVIS.



WITH PARTICULARLY FINE CHANDELIERS AND AN ORNATE CEILING: ONE END OF THE STATE DRAWING-ROOM AT MARLBOROUGH HOUSE; SHOWING (ON THE RIGHT) THE MAIN ENTRANCE FROM THE SALOON.

Marlborough House is situated in a pleasant garden of four and three-quarter acres on the south side of the Mall. It is a good example of Sir Christopher Wren's work in red brick and was built in 1709-10, at public expense, as a national thanksgiving to the first Duke of Marlborough for his victories in the War of the Spanish Succession. In order to mortify Vanbrugh, with whom she had quarrelled, the famous Duchess Sarah selected Wren to be the architect. The total cost was some fifty thousand pounds, an enormous sum for those days, but the

Duchess, commenting on this, remarked that it was not excessive, as the mansion "is the strongest and best house that ever was built." Originally, the entrance was on the west side, just north of the Chapel, and the present gateway occupies the site of the houses which were bought by Sir Robert Walpole in order to prevent the Duchess from carrying out her design to form a more adequate entrance. After her husband's death at Windsor in 1722, the Duchess lived at Marlborough House for twenty-two years. The third Duke of Marlborough added

[Continued overleaf.]

MARLBOROUGH HOUSE: STATE DRAWING-ROOM, GREEN

PHOTOGRAPHS BY



SHOWING A CASE CONTAINING BATTERSEA ENAMELS STANDING ON A BLACK LACQUER CABINET: A SECTION OF THE STATE DRAWING-ROOM.



ONE OF THE SMALLER ROOMS: THE HOUSEHOLD DINING-ROOM, WHICH CONTAINS A PORTRAIT OF KING GEORGE V. BY F. O. SALISBURY.



OVERLOOKING A WIDE STRETCH OF LAWN: THE PLEASANTLY SITUATED WRITING-DESK IN THE STATE DRAWING-ROOM AT MARLBOROUGH HOUSE.



IN THE GREEN DRAWING-ROOM: A DECORATIVE PIECE OF CLOISONNÉ MAGPIES AND PORCELAIN PHEASANTS IN FRONT OF A MAGNIFICENT TAPESTRY.

DRAWING-ROOM, HOUSEHOLD DINING-ROOM, AND SALOON.

WILLIAM DAVIS.



ONE OF QUEEN MARY'S CABINETS BACKED BY A BEAUTIFUL TAPESTRY: A CORNER OF THE RECEPTION SALOON.



PART OF HER MAJESTY'S COLLECTION OF FANS DISPLAYED ON A SCREEN: A SECTION OF THE STATE DRAWING-ROOM.



ONE SIDE OF THE GREEN DRAWING-ROOM: A CABINET OF BISCUIT DE SEVRES, ILLUMINATED FROM THE INSIDE.



SHOWING THE SECOND WRITING-DESK FOR QUEEN MARY'S USE IN THE STATE APARTMENTS: A CORNER OF THE GREEN DRAWING-ROOM.

Continued from overleaf.
an upper storey and some extra rooms on the ground floor and altered its appearance a great deal. In 1917 it became State property, when it was purchased for Princess Charlotte, daughter of George IV., and her husband, Prince Leopold of Saxe-Coburg. After his wife's death, Prince Leopold continued to live at Marlborough House.

until 1831, in which year he was elected first King of the Belgians. Subsequently it was used as a gallery for the pictures known as the Vernon Collection. On the death of William IV. in 1837, Queen Adelaide took up residence there, and in 1850 it was settled on Edward VII., then Prince of Wales, when he should attain his

eighteenth year. From his marriage in 1863 until his accession in 1901 Edward VII. used it as his London residence, and it was there that, in 1865, King George V. was born. He, in turn, used it as a London residence from 1902 until 1910, when it became the town house of the Queen-Mother, Alexandra. It was outside the gates

of Marlborough House that she greeted Earl Haig, with Lady Haig and her two small daughters in attendance, just after the Armistice had been signed. Two years before her death, in 1925, the Queen-Mother withdrew from London and went down to Norfolk, and the house stood empty for some years. Two points of interest in

(Continued overleaf.)

MARLBOROUGH HOUSE: GENERAL VIEWS OF THE STATE

PHOTOGRAPHS BY



A ROOM IN WHICH THE FURNITURE, TAPESTRY, AND CARPET FORM A COLOUR SCHEME IN GREEN: A VIEW OF THE GREEN DRAWING-ROOM, WITH A GRAND PIANO (ON THE RIGHT) COVERED WITH AN ORNAMENTAL CLOTH AND (IN THE CENTRE) A BEAUTIFUL MARBLE CHIMNEY-PIECE.



WITH A LARGE TAPESTRY COVERING NEARLY ALL OF THE NORTH WALL: ANOTHER ASPECT OF THE GREEN DRAWING-ROOM; SHOWING, ON THE RIGHT-HAND WALL, TWO OIL-PAINTINGS OF INTERIORS OF BUCKINGHAM PALACE, BY RICHARD JACK, WHICH CAN BE ILLUMINATED BY WALL-LIGHTS.

APARTMENTS IN H.M. QUEEN MARY'S HISTORIC LONDON HOME.

WILLIAM DAVIS.

Continued from page 567.
connection with Marlborough House are the walls of the principal staircases, which are embellished with mural paintings, by La Guerre, representing the battles of the first Duke, and Marlborough House Chapel, which was originally built for the use of Henrietta Maria, the Roman Catholic consort of Charles I. It was there that George III. was married. For some time after the death of King George V, Queen Mary remained in residence at Buckingham Palace while alterations and redecorating were carried out at Marlborough House. These took longer than expected and shortly before her Majesty took up residence she visited the Princess Royal and the Earl of Harewood at Harewood House, near Leeds, returning to London on September 7. The Court Circular dated "Buckingham Palace, October 1," announced, "Queen Mary, accompanied by the Princess Royal and attended by the Ladies and Gentlemen of Her Majesty's Household is waiting left the Palace to-day to take up her residence at Marlborough House." Needless to say, her Majesty personally supervised the preparation of her new home. On her arrival her personal Standard, bearing the Royal Arms impaled with those of Cambridge and Teck, was broken from the flagstaff and sentries were posted at the main entrance.



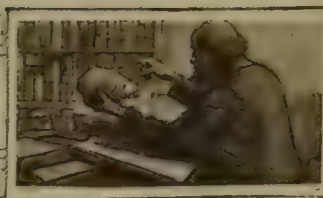
WITH A NOTABLY FINE FIREPLACE AS ONE OF ITS PRINCIPAL FEATURES: ONE END OF THE SALOON; SHOWING THE QUEEN'S GALLERY (IN THE TOP RIGHT-HAND CORNER).



SHOWING THE LONG MAHOGANY TABLE WITH ITS TWENTY-FOUR DARK-RED LEATHER CHAIRS: THE STATE DINING-ROOM; WITH A LARGE OIL-PAINTING, "AUGUSTA, PRINCESS OF WALES, AND HER CHILDREN," BY KNAPTON, ON THE RIGHT AND MAGNIFICENT CHANDELIER WITH PALE YELLOW SHADES.



THE WORLD OF SCIENCE.



THE FASCINATING STORY OF THE DODO.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE photograph of the water-colour drawing of a white dodo which appeared in these pages on Jan. 30 last may, to many who saw it, have given the impression that this bird was merely a "freak of nature." This, however, it certainly was not. Its full story, indeed, is a singularly interesting one, and, so far as I know, has never been told in its entirety, inasmuch as it must be considered in connection with that other, and much more famous, species of dodo of which a living specimen was exhibited in London about 1630. And this was the last of its race. All our conceptions of the dodo are based on this species, which was found when the Dutch, under Van Neck, round about the end of the sixteenth century, landed in the Island of Mauritius. Some of the later voyagers apparently settled there, and presently introduced pigs. That was an evil day for the dodo, and yet other species which had, in like manner, lost the power of flight. For what human hunters failed to kill, the pigs destroyed, feeding on their eggs and young. As a result, this wonderful bird was soon exterminated. Skeletons, however, in large numbers have been found in their old haunts; but all we know of the appearance of the living bird has been gleaned by sketches made by one or two of the ancient mariners who visited the island, or by artists who painted pictures of living birds which had been sent to Europe; some twenty-five in all. Of these portraits from life, perhaps the best and most reliable were those made by Roelandt Savory, a Dutch artist (1576-1639).

About 1638, Sir Hamon Lestrange, on a visit to London, saw outside a street show "the picture of a strange fowl," and, going in to see it, "found a great bird somewhat bigger than the largest turkey-cock, and so

fruit-pigeon, *Didunculus*, or "dodlet," so named by Owen on account of this likeness, which, however, is a very slight one. And here again we have no information as to its favourite food.

Another curious feature of the dodo is presented by the tail-feathers, the like of which are to be seen in no other pigeon. They were certainly fewer in number than

(1654-1693), the degenerate tail-feathers are shown projecting backwards. It may well be that the two species differed in this respect, as they did in their coloration.

Of the white dodo, of which a photograph is shown here, kindly sent me by Lord Rothschild, from the picture by Withoos, in his wonderful museum at Tring, far less is known than of its famous relative, the grey dodo of Mauritius.

Only three living specimens ever found their way into Europe, as against twenty-five of the Mauritius species; but both, be it noted, were flightless, a condition due to the fact that they lived on islands where there was no need to use their wings, since they had no ground-hunting enemies, so that their eggs and young were unmolested. Again and again we find that in birds which live where there are few or no enemies—whether on islands or not—and an abundance of food to be found the year round on the ground, flightlessness overtakes them, because they have no incentive to use their wings.

The flightless condition of these two giant pigeons makes their existence, the one on Mauritius, the other on Bourbon—widely separated islands—so remarkable that I marvel how it is that the fact has not been commented on before. There seems to be but one possible explanation of this distribution. And when writing to Lord

Rothschild—our greatest authority on extinct birds—for help in regard to the facts I was gleaning for this essay, I suggested that at some time in the remote past these two islands were one. Then gradually, or perhaps suddenly, its back, so to speak, was broken, and the central portion, from shore to shore, sank beneath the sea, leaving only its two extremities above water to form the two islands—Bourbon (or Réunion) and Mauritius. And this view, I was glad to find, is also that of his Lordship.

The evolution of the two species must have taken place after their isolation. And in the white bird, he tells me, the wing is even more degenerate than in the grey species. And furthermore, by way of explaining the white plumage, he reminds me of a parallel case in the blue coot of New Zealand (*Notornis*), which developed a white species on Norfolk Island, after that area, 400 miles north of New Zealand, became fashioned out of what was once a part of North Island, New Zealand. This bird was also flightless.

These birds, then, have much to tell us not merely of the evolution of species, but of the formation of islands through the agency of subsidence—though, of course, all islands are not formed in this way.

Yet another species of extinct pigeon I must describe more fully in the near future. This is the solitaire (*Pezophaps solitaria*), which lived on Rodriguez, far to the east of the sister islands Mauritius and Bourbon. The development of large, flightless ground-pigeons, over the area embraced by these islands, carved out of a once continuous land area, is a peculiarly interesting fact which has not received the attention it deserves. The solitaire was quite as remarkable, after its own fashion, as the dodo, and its history shall be told here another day.



1. A SEVENTEENTH-CENTURY PAINTING OF THE WHITE DODO OF BOURBON—ONLY THREE LIVING SPECIMENS OF WHICH WERE SEEN IN EUROPE BEFORE IT BECAME EXTINCT: A COMPOSITION BY PIETER WITHOOS, WHO BASED HIS DRAWING ON A BIRD SENT TO HOLLAND.

in any other pigeons, and degenerate in structure. In the pictures of Roelandt Savory and other contemporary artists, who painted from the living bird, these feathers, as will be seen in the adjoining photographs, formed a tuft of feathers of loose texture, carried upright after the fashion of farmyard poultry. Yet, strangely enough, in a rough sketch



2. ONE OF THE MOST INTERESTING MEMBERS OF THE PIGEON TRIBE: A MODEL OF THE WHITE DODO OF BOURBON, WHICH BECAME EXTINCT BEFORE ITS ANATOMY AND HABITS COULD BE INVESTIGATED; WITH WHITE PLUMAGE WHICH ALMOST CERTAINLY FOLLOWED ON ITS ISOLATION.

The two models of the dodos reproduced on this page were made under the supervision of Lord Rothschild, for his museum at Tring. The Withoos' painting is also in Lord Rothschild's possession. The white dodo of Bourbon (Réunion) is much more obscure than the grey dodo of Mauritius (*Didus ineptus*), about twenty-five living specimens of which were brought to Europe.

legged and footed, but shorter and thicker." The keeper, he tells us, called it a dodo. This, apparently, is the only specimen ever seen alive in England. All that remains of it are the head and foot in the Oxford University Museum.

What kind of a bird was the dodo? When its existence first became known to ornithologists in Europe, three hundred years ago, there could have been no reliable answer to this question, for they depended solely on external appearances. The Danish naturalist Professor Reinhardt, in 1843, was the first to suggest that it was a giant pigeon! And the discovery, some years later, of great quantities of bones in its ancient haunts enabled Professor Owen to confirm Reinhardt's opinion. But, curiously enough, he made no comment on the enormous size of the beak. Nor has any later writer, so far as I know, done this. Yet one may well ask what agencies brought about this excessive development. I venture to think that it came gradually into being in response to stimuli set up by the persistent preference for a diet which needed a strong beak for crushing purposes. Assumptions of this kind, not based on evidence, are dangerous. The only other pigeon with a beak in the least like that of the dodo is to be seen in the Samoan

made by Wolphart Harmanszoon during his stay in Mauritius in 1601-2, no tail is shown, but the body is rounded off like that of a rhea. Was his drawing made from a moulting bird? So curious a tail, carried in so unusual a fashion, could hardly have been deliberately ignored by the artist. In the pictures of the white dodo drawn from life by Pieter Holsteyn, a Dutch painter (1580-1662), and Pieter Withoos



3. THE GREY DODO OF MAURITIUS: DIFFERING FROM THE WHITE DODO OF BOURBON IN COLORATION, AND THE MORE MASSIVE BEAK; WHILE THE PRESENCE OF THESE BIRDS ON THESE NOW WIDELY SEPARATED ISLANDS SHOWS THAT THEY ONCE FORMED A CONTINUOUS AREA.

EMBROIDERING FOR THE CORONATION: AT WORK ON SPLENDID EMBLEMS LINKED WITH THE CEREMONY.



CEREMONIAL EMBROIDERY FOR THE CORONATION: AT WORK ON THE GOLD LIONS IN A ROYAL STANDARD.



A TRUMPET-BANNER FOR A STATE TRUMPETER: RICH EMBROIDERY WHICH WILL FIGURE IN THE CORONATION CEREMONIAL.



THE STANDARD OF THE CORPS OF GENTLEMEN AT ARMS: THE TWO SIDES OF THIS PIECE OF EMBROIDERY, WHICH EMBODIES TWO VERY ANCIENT BATTLE HONOURS.



THE ARMLETS WHICH WILL BE WORN BY THE GOLD STAFF OFFICERS, ACTING AS USHERS, AT THE CORONATION: A DESIGN IN SCARLET AND BLUE ON A WHITE GROUND.



MAKING A NAVAL STANDARD FOR THE CORONATION: A WHITE ENSIGN BEARING THE ROYAL CYPHER AND MOTTO.



EMBROIDERING THE KING'S COMPANY COLOUR OF THE GRENADIER GUARDS: A CROWN FOR THE ENSIGN WHICH IS PERSONALLY PRESENTED TO THIS UNIT BY THE KING AFTER CORONATION-DAY.

In our last issue we illustrated the embroidering, at the Royal College of Needlework, of the train (or robe) which H.M. the Queen will wear at the Coronation. Other Coronation embroidery is in hand there, and in the famous workshops of Messrs. Hobson, the great firm of military tailors. On this page we show the progress of work on banners and other ceremonial objects by Messrs. Hobson, who have been engaged on this type of work for nearly a century. Besides military uniforms and regimental colours, they are also responsible for many of the uniforms worn by our diplomatic and consular representatives. Some of the State ceremonial uniforms carry great quantities of gold lace, and hence have a high intrinsic value, quite

apart from their historical interest. Those worn by his Majesty's State Trumpeters, for instance, embody nearly seventy pounds' worth of precious metal. Work on military gold State uniforms at Messrs. Hobson's was illustrated in our last issue. In connection with Gold Staff officers' armbands, which are illustrated above, it is interesting to note that blue and scarlet are the racing colours of the Duke of Norfolk, who, as Earl Marshal, is in charge of all the arrangements for Coronation Ceremonial. The King's Company Colour, it may be explained, is a flag with a design based on the Royal Standard which is presented, as a personal gift from the Sovereign, to the King's Company Grenadier Guards after the Coronation.

ANIMAL CAMOUFLAGE: CUNNING INSECT MIMICS OF TWIGS AND LEAVES.



A REMARKABLE CASE OF INSECT-CAMOUFLAGE: A LEAF GRASSHOPPER WHICH IMITATES DRY LEAVES WHEN AT REST.



ANOTHER "LEAF-GRASSHOPPER" WHICH IMITATES DRY LEAVES, WHEN AT REST, DOWN TO THEIR DISCOLORATIONS AND CRACKS.



A SPECTRE-, OR STICK-INSECT, WHICH IMITATES A TWIG; WITH WINGS OF PROPORTIONALLY GREAT SIZE, MARVELLOUSLY PACKED AWAY UNDER THEIR NARROW CASES WHEN AT REST.



ANOTHER SPECTRE-, OR STICK-INSECT, WONDERFULLY WELL CAMOUFLAGED WHEN AT REST IN ITS NORMAL SURROUNDINGS, BUT CONSPICUOUS WHEN IT OPENS ITS WINGS: *PRISOPUS PIPERINUS*, PRACTICALLY INVISIBLE ON BARK (LEFT); AT REST (CENTRE); AND WITH WINGS SPREAD.

A few notes on the stick-insects (sometimes called spectre-insects) which we illustrate on this page and the succeeding colour pages will not be out of place here. These insects belong to the family *Phasmida*, and they derive their name of stick-insect from a resemblance to the branches and twigs on which they live and feed. Protection is afforded to some species by sharp thorn-like spines. The anterior wings, when present, are small, but the posterior wings are sometimes large and beautifully

coloured. The colouring, however, is only visible when the wings are expanded when in use. As in the leaf-insects (some of which are illustrated on these pages) the egg-cases are very similar to seeds. Stick-insects achieve their greatest size and profusion in the tropics, one North Queensland species reaching a length of 10 in. Species of small size are found in Southern Europe, one belonging to the genus *Bacillus* advancing as far north as the middle of France.

Animal Camouflage: Toads and Insects Which Imitate Their Surroundings.



AN EXTRAORDINARY CASE OF PROTECTIVE RESEMBLANCE AMONG TOADS: TWO ANIMALS WITH THE APPEARANCE OF DIFFERENT KINDS OF STONES, PHOTOGRAPHED AT THE VIVARIUM OF THE FRENCH NATIONAL MUSEUM OF NATURAL HISTORY.



PROTECTIVE RESEMBLANCE AMONG INSECTS: SPECTRES-OR STICK-INSECTS (*CARAUSIUS MOROSUS*) IMITATING TWIGS AMONG IVY-LEAVES.



OAK-LEAF INSECTS: PERFECT RESEMBLANCE, EXCEPT FOR ONE ECCENTRIC ANIMAL WHICH HAS TAKEN ON AUTUMN TINTS TOO EARLY! (LEFT).

The term "mimicry," in its strict scientific sense, can only apply to cases where one species imitates another, conspicuous and feared by its enemies, and thereby becomes conspicuous itself. Thus some flies mimic bees; and an American Fulgorid has the appearance of a miniature alligator's head, thereby frightening monkeys tempted to prey on it. But when the entire bodies of insects are moulded and coloured with amazing closeness to look like leaves and twigs, lichen, and even flowers, as illustrated on this and the succeeding page, it is natural to speak of "mimicry," though in strictness this is Protective Resemblance. It will be observed that, with one exception, all the animals illustrated are insects. Professor E. B. Poulton, writing in the "Encyclopædia Britannica," notes: "Although mimetic resemblance is believed to exist in mammals, birds, and fishes . . . for the study of the subject the insects are supreme, the small percentage of survivals and the swift succession of generations rendering natural selection peculiarly searching in its operation and rapid in its results."

Animal Camouflage Perfected Among Insects:

Species Which Imitate Leaves, Twigs and Lichen.



ACHRIOPTERA SPINOSISSIMA.
A spectre-insect which mimics a broken
briar with marvellous lifelikeness, down
to the red spines. (Actual size.)



METAPROSAGOGA INSIGNIS.
An insect which exactly imitates
a leaf attacked by fungus.



EDIPODA GERMANICA.
A grasshopper, common in France, which
is practically undistinguishable when at
rest on a piece of dry grass (left); but
displays brilliant colours when disturbed
(above).



LITHINUS NIGROCRISTATUS.
Two specimens photographed on
either side of a piece of the bark
which they normally inhabit.



HYMENOPUS CORONATUS.
The larval stage of this insect,
which resembles a flower.



*PHYLOCRANIA
PARADOXA.*
The female of another insect
closely resembling a dry leaf.



*CHERADODIS
STRUMARIA.*
A mantis which appears
to be made up of several
leaves, delicately tinged
with autumn hues.



BRANCSIKIA AEROPLANA.
A mantis which has the appear-
ance of a dead leaf.



*PSEUDOCANTHOPS
SPINULOSA:*
imitating a spine or thorn.



PHYLOCRANIA PARADOXA.
The male leaf-mantis of the species
illustrated above.



*GONGYLUS
GONGYLOIDES.*
An insect of the
species, *Empusa*,
with knee - pieces
designed to intensify
the terrifying appear-
ance it takes on when
attacked.



MESSENA NEBULOSA.
Practically undiscernible on lichen, but extremely
conspicuous when it opens its wings.



TANUSIA BRULLEI.
A leaf grasshopper of Central America.



PALOPHUS REYI.
Another spectre - insect
resembling a dry twig.
(Actual size.)

WORTHY OF THE COINAGE PROPER: THE MAUNDY MONEY KING'S HEAD.

REPRODUCTIONS FROM COINS COURTEOUSLY LENT BY MESSRS. SPINK AND SON.



H.M. KING GEORGE VI.'S HEAD ON A COIN FOR THE FIRST TIME: THE FINE PORTRAIT ON THE OBERSE OF THE MAUNDY MONEY. DISTRIBUTED IN ST. PAUL'S CATHEDRAL, INSTEAD OF IN WESTMINSTER ABBEY, WHICH IS CLOSED FOR CORONATION PREPARATIONS. (FOR ACTUAL SIZE, SEE BELOW.)

THE distribution of the Royal Maundy gifts to aged men and women took place, on March 25, in St. Paul's Cathedral for the first time since 1911. This was due to the fact that Westminster Abbey is closed in preparation for the Coronation. The King did not distribute the gifts himself, a custom which was revived in 1932 by his father and followed by King Edward VIII., but was represented by the Lord High Almoner, the Archbishop of Canterbury. Last year the coins used still bore the head of King George V.; but for the ceremony last week some were specially struck with the image of King George VI.—the first coins to be issued anywhere bearing the head of the present reigning King. Two members of the Royal Family were present at the service—Princess Helena Victoria and

[Continued opposite.



"AS MANY PENCE AS THE KING IS YEARS OF AGE, AND GIVEN IN SILVER PENNIES, TWOPENCES, THREEPENCES AND FOURPENCES": THE OBERSE AND REVERSE OF THE SILVER MAUNDY MONEY. (ACTUAL SIZE.)

Princess Marie Louise—and both carried nosegays, a relic of the time when the scent of herbs was supposed to ward off the plague. In the first distribution of the Maundy money each woman receives a green purse containing £1 15s. and each man a white one with £2 5s. These amounts are given in lieu of clothing. Then follow the red purses containing "each £1 representing part of the Maundy and £1 10s., an allowance in lieu of provisions, formerly given in kind," and the white with "as many pence as the King is years of age, and given in Silver Pennies, Twopences, Threepences and Fourpences, being the balance of the Maundy." As the King is in his forty-second year, there were eighty-four recipients of the Maundy—a man and a woman for each year.

AIR ACCIDENTS—STRANGE AND TRAGIC.



THE TWIN-ENGINE BOMBER WHICH STRUCK AN EXPRESS TRAIN, TRAVELLING AT 60 M.P.H., NEAR ST. ALBANS—WITH A PROPELLER TWISTED INTO A FANTASTIC SHAPE AND ITS UNDERCARRIAGE TORN AWAY IN LANDING.



SHOWING THE ROOF OF THE DINING-CAR RIPPED ACROSS BY THE FORCE OF THE COLLISION: THE ONLY DAMAGE THE EXPRESS TRAIN SUFFERED WHEN IT WAS STRUCK BY THE R.A.F. BOMBER.



AN AIR DISASTER IN WHICH FIVE PERSONS WERE KILLED: THE WRECKAGE OF THE FLYING-BOAT "CAPRICORNUS" LYING IN THE SNOW IN THE BEAUJOLAIS MOUNTAINS, NEAR OIROUX, IN FRANCE.

While the London-Manchester express was travelling at 60 m.p.h. at Napsbury, near St Albans, on March 25, it was struck by a twin-engine bomber which was about to land at an aerodrome beside the railway-line. The roof of the dining-car was ripped across, but no one was injured. The bomber made a forced landing half a mile away—hitting a bank and tearing off the undercarriage. The pilot and crew were fortunate in escaping with cuts and bruises.—The flying-boat "Capricornus" was on her maiden flight from Southampton to Alexandria when she crashed in the Beaujolais Mountains, near Oiroux, during heavy rain and snow. Four members of the crew and the only passenger, Miss B. Coates, lost their lives, the only survivor being the wireless operator, who, despite a broken wrist and other injuries, managed to reach a farm two miles away and obtained help. He has revealed that the crash occurred at the moment that he received a message telling them to take a different course. A memorial service, which was attended by officers from the 5th French air base at Bron, was held in the village of Oiroux.

OVERSEAS TROOPS FOR THE CORONATION.

The contingents which are to represent the Dominions, Colonies and Protectorates at the Coronation have already begun to arrive. The first was the Australian contingent, the members of which average 5 ft. 11 in. in height. The Navy is represented by one officer and 24 ratings; the Army by 9 officers and 91 other ranks; and the Air Force by 2 officers and 23 other ranks. Sixty per cent. of the men saw service in the Great War. The Light Horse uniform became familiar to Londoners during the war; and it was the Air Force uniform which appeared strange. It is similar to that of the R.A.F., but of a lighter blue. The Hon. R. G. Casey took the salute outside the main entrance to Australia House and the contingent then marched to Wellington Barracks, where they are quartered.—On March 29 the Rhodesian contingent, consisting of thirty-five men from the Rhodesia Regiment and fifteen from the British South Africa Police arrived. They have also been quartered at Wellington Barracks, with the Australians. On May 10 they will join the other Dominion contingents at Olympia for the Coronation period.



MARCHING OUT OF WATERLOO STATION AFTER THEIR ARRIVAL TO TAKE PART IN THE CORONATION CELEBRATIONS: THE RHODESIAN CONTINGENT—DETACHMENTS FROM THE RHODESIA REGIMENT AND FROM THE BRITISH SOUTH AFRICA POLICE.



PASSING THROUGH ADMIRALTY ARCH ON THEIR WAY TO WELLINGTON BARRACKS: REPRESENTATIVES OF THE COMMONWEALTH ARMY IN THE AUSTRALIAN CONTINGENT; WEARING THE ONCE FAMILIAR "DIGGER" HATS WITH A CREST OF EMU FEATHERS.



AVERAGING 5 FT. 11 IN. IN HEIGHT: MEMBERS OF THE AUSTRALIAN CONTINGENT, MANY OF WHOM SAW SERVICE DURING THE WAR, WAITING TO DISEMBARK FROM THE "ORONSAY" AT SOUTHAMPTON BEFORE LEAVING FOR LONDON.

PERSONALITIES OF THE WEEK : PEOPLE IN THE PUBLIC EYE.



MR. OSWALD BARRON.
Appointed Maltravers Herald of Arms Extraordinary. Is a well-known heraldic expert and antiquary. Formerly editor of the "Ancestor." A member of the Royal Mint Committee for Coins and Medals. Contributed the article on heraldry to the "Encyclopædia Britannica."



SIR MONTAGU BUTLER.
Appointed Master of Pembroke College, Cambridge. Formerly Lieutenant-Governor of the Isle of Man. Had a very distinguished career in India, being Governor of the Central Provinces for two successive terms of office (1925-1933).



EARL KITCHENER.
Earl Kitchener, brother of the great Field-Marshal, died on March 27, aged ninety. He was in the Army and saw much service abroad. On retirement, he became a planter in New Zealand, Jamaica, and, later, Kenya.



MR. GODFREY NICHOLSON.
Elected M.P. (Conservative) in the by-election at Farnham. Had a majority of 12,788 over the Labour candidate. There was an independent Conservative candidate. The Conservative majority in 1935 was 20,486. M.P., Morpeth, 1931-35.



SIR ADRIAN BAILLIE.
Elected M.P. (Conservative) in the by-election at Tonbridge, March 24. Had a majority of 10,655 over the Labour candidate. The Conservative majority in 1935 was 14,055. Formerly represented Linlithgow (1931-35). He contested Linlithgowshire in 1929 and 1935.



M. SLAVKO GROUITCH.
Yugoslav Minister in London since 1935. Died suddenly in London on March 23; aged sixty-six. Had been Yugoslav Minister at Washington and Berne. Formerly held important posts in the political department of the Serbian Foreign Office.



THE PRESUMED DEATH OF THE DUCHESS OF BEDFORD: THE VETERAN AIRWOMAN AND NATURALIST WHO DISAPPEARED WHILE ON A SOLO FLIGHT OVER EAST ANGLIA.
The Duchess of Bedford is presumed to have met her death in a solo aeroplane flight recently, at the age of seventy-one. She was well known as an airwoman, having taken two record flights as a passenger—one to India and back, in 1929, and another to the Cape and back in 1930. Another of her great interests was natural history, and she was also a skilful angler and a good game shot. She was an expert radiographer, and made a hobby of surgical work.



MR. JOHN DRINKWATER.
The celebrated English dramatist and poet. Died on March 25; aged fifty-four. His earlier plays in verse, "Cophetua" and "Rebellion," were written for the Birmingham Repertory Theatre. He won success with "Abraham Lincoln" (1918).



MR. J. E. HIGHTON.
Permanent Under-Secretary of State for Scotland since last December. Died March 26; aged fifty-three. Chief Inspector, Scottish Board of Health, 1927. Temporarily attached, Ministry of Shipping and the Allied Maritime Transport Council during the war.



MR. HENRY PEGRAM, R.A.
The well-known sculptor. Died March 26; aged seventy-four. Among his best-known works were the bronze "Hylas," presented to the Nation by the Royal Academy and set up in the rose garden at Regent's Park; and the great candelabra in St. Paul's Cathedral.



THE FIRST NORWEGIAN PRINCE TO BE BORN IN NORWAY FOR FIVE HUNDRED YEARS: THE LITTLE SON OF THE CROWN PRINCE; WITH HIS SISTERS, PRINCESSES RAGNHILD (LEFT) AND ASTRID.

The Crown Princess of Norway gave birth to a son last month. The infant Prince, who is second heir to the Throne, has been christened Harald. He is, of course, a grandson of King Edward VII. It is interesting to note that this is the first time for 567 years that a Norwegian Prince has been born in Norway. The last was Olav the Young, son of Haakon VI., in 1370. He reigned from 1381 to 1387.



TWO SONS OF THE ABYSSINIAN MINISTER IN LONDON REPORTED KILLED IN THE ITALIAN REPRISALS AT ADDIS ABABA: MR. BENJAMIN MARTIN (LEFT) AND MR. JOSEPH MARTIN.

The Abyssinian Legation recently announced that two sons of Dr. Martin, the Abyssinian Minister in London, had been killed in the reprisals which followed the attempt on the life of Marshal Graziani at Addis Ababa in February. Dr. Martin's sons had spent eleven years in England; Joseph studying mechanical engineering and Benjamin civil engineering. Later they went out to Abyssinia to fight.

A TEXAS SCHOOL DESTROYED BY EXPLOSION WITH OVER 450 LIVES: THE MOST TERRIBLE DISASTER OF ITS KIND.



AFTER THE HEART-RENDING CATASTROPHE AT THE LONDON CONSOLIDATED SCHOOL, NEW LONDON, TEXAS, THE WORLD'S LARGEST RURAL SCHOOL, WHERE THE MAIN BUILDING COLLAPSED ON SOME SEVEN HUNDRED CHILDREN: THE SCENE DURING THE REMOVAL OF WRECKAGE AND THE SEARCH FOR THE BODIES OF VICTIMS.

No more terrible disaster is recorded in the annals of education than that which occurred, on March 18, at the London Consolidated School at New London, Texas, when a terrific explosion, attributed by some to a gas heating system, destroyed the main building, which collapsed upon its 700

occupants. The death-roll was given on March 21 as 455, mostly children, but including also some 17 teachers. The number of injured was estimated at nearly 100. The institution is described as the largest rural school in the world, for, although New London itself is a comparatively small place,

it served a number of other towns and villages in the East Texas oilfields, among them Overton, Shiloh, Longview, Tyler, and Kilgore. The disaster happened only ten minutes before the pupils were due to be dismissed. The force of the explosion pushed the walls outward, and the roof of the two-

storey structure fell in. The district was placed under martial law, and more than a thousand men worked all night clearing the wreckage and searching for bodies. Scores of doctors and nurses and over 100 ambulances arrived from neighbouring towns and were joined by Red Cross workers.

THE TEXAS SCHOOL DISASTER: SEARCH, IDENTIFICATION, AND BURIAL.



A LIGHT MOTOR-LORRY AS AN IMPROVISED HEARSE: AN INCIDENT AT THE FUNERAL OF SOME OF THE 455 VICTIMS OF THE SCHOOL EXPLOSION AT NEW LONDON.



SEARCHING AMONG THE WRECKED BUILDING FOR REMAINS OF THE DEAD CHILDREN AND TEACHERS: WORK CARRIED ON ALL NIGHT BY OVER 1000 MEN.



REMOVING A BODY ON A STRETCHER FROM THE WRECKAGE OF THE SCHOOL: A TRAGIC TASK THAT HAD TO BE REPEATED HUNDREDS OF TIMES.



AMONG A MASS OF WRECKAGE AND TORN ROOFING THAT INDICATES VIVIDLY THE TERRIFIC FORCE OF THE EXPLOSION: RESCUE WORKERS SEARCHING.



THE INSoucIANCE OF CHILDHOOD AMID CALAMITY: A LITTLE GIRL WHO ESCAPED THE DISASTER INTERESTED IN A PILE OF SCHOOL BOOKS RECOVERED FROM THE WRECKAGE.



THE SADDEST DUTY OF ALL: PARENTS EXAMINING SCRAPS OF CLOTHING FOR IDENTIFICATION PURPOSES IN THE AMERICAN LEGION HALL AT OVERTON, TEXAS, AIDED BY A LEGIONARY.

After the terrible explosion in a school at New London, Texas, described under the photograph on pages 578 and 579, came the tragic tasks of identification and burial of the 455 dead. Describing the funeral scenes on March 20, a "Times" correspondent writes: "Lorries, carts and hearses recruited from the surrounding district carried most of the victims away for burial. From early morning until sunset slow processions wound along the dusty roads to the graveyards which had

been hastily prepared and in many cases enlarged for the occasion. Seventy-five clergymen from all parts of East Texas, working in shifts, read the burial service as the coffins, accompanied by members of the victims' families, were brought in. . . . All Friday night [March 19] embalmers prepared the bodies for interment. . . . Each body which had been identified bore a slip of paper with the child's name, but many were too badly injured for identification."

THE DOOMED SCHOOL AMID THE TEXAS OILFIELDS: BEFORE AND AFTER.



AFTER THE TERRIFIC EXPLOSION THAT DESTROYED THE MAIN SCHOOL BUILDING AT NEW LONDON AND KILLED 455 OF ITS OCCUPANTS: AN AIR VIEW OF THE RUINS, CLOSE TO A GROUP OF BUILDINGS; TWO WRECKAGE DUMPS NEARER THE FOREGROUND; AND SOME OF THE MANY OIL DERRICKS IN AND AROUND THE GROUNDS.



AS IT WAS BEFORE THE DISASTER: PART OF THE BUILDINGS OF THE LONDON CONSOLIDATED SCHOOL AT NEW LONDON, TEXAS, SAID TO BE THE LARGEST RURAL SCHOOL IN THE WORLD, PROVIDING EDUCATION FOR SOME 1300 CHILDREN DRAWN FROM VARIOUS TOWNS AND VILLAGES IN THE EAST TEXAS OILFIELDS.

New London is a small place in the East Texas oilfields, and from the school where the terrible explosion occurred are visible some 10,000 oil derricks, seven of them standing actually on the school estate. Almost every resident in the district is engaged in the oil trade. After the disaster a Military Court of Inquiry was held by the officers of the Texas National Guard. "It was brought out in evidence," says "The Times," "that a gas-steam heating system had

been installed in preference to the usual hot-water system. Radiators were placed beneath each window, and the gas, after passing through them, was led away by tiled vents enclosed in the thickness of the walls. . . . Professor Schoch, an expert on explosives, said he was certain that the disaster was caused by an explosion of gas in the hollow walls." Certain later testimony confirmed him in this opinion. Various other investigations were arranged.

THE CAMERA AS RECORDER: PICTORIAL NEWS FROM FAR AND NEAR.



THE DUKE OF WINDSOR'S NEW RESIDENCE IN AUSTRIA: THE VILLA APPEBACH, OVERLOOKING THE ST. WOLFGANG SEE, IN THE SALZKAMMERGUT.

The Duke of Windsor drove to his new home, the Villa Appesbach, near St. Wolfgang, on March 29. St. Wolfgang, made famous by "White Horse Inn," gave him a typical Salzkammergut welcome, with music and song. The Villa Appesbach is a simple two-storey building with a garden of moderate size. A drive 30 yards long leads from the road. It has a glazed verandah overlooking the lake, a hard-tennis court, and a boat-house.



THE "NORMANDIE" REGAINS THE BLUE RIBBON OF THE ATLANTIC: THE GREAT FRENCH LINER FLYING THE PENNANT OF TRIUMPH OFF SOUTHAMPTON.

On her first return trip from the U.S.A. after her extensive overhaul, the French liner "Normandie" regained the Blue Riband of the Atlantic, by beating the "Queen Mary's" record of last year, and her own record of last June. Her average speed was 30'99 knots, as against the "Queen Mary's" 30'63. The "Normandie" has had new propellers fitted. These are four-bladed, in place of the three-bladed ones which formerly drove her, and considerably lighter in weight.



THE FIRST GERMAN STAMPS WITH HERR HITLER'S PORTRAIT: THE NEW BIRTHDAY ISSUE.

The first Adolf Hitler stamps are being issued on his birthday, April 30. They will be sold in blocks of four. Underneath them is printed a phrase by Herr Hitler which may be roughly translated as "He who wishes to rescue a nation must think heroically."



A WELL-PRESERVED TEMPLE OF ISIS BROUGHT TO LIGHT NEAR ALEXANDRIA: THE STATUE OF THE GODDESS FOUND.

A correspondent notes: "A most important archaeological discovery has been made at Ras el Soda, near Alexandria; namely, a temple, in a perfect condition, dedicated to Isis. Several pillars were found standing. Statues representing various gods were also unearthed, including small sphinxes and bas-reliefs. The entire collection was intact."



AN HISTORIC ENGLISH HELMET TO COME UP FOR SALE: KING HENRY VI'S HELM; "REMOVED" FROM ST. GEORGE'S CHAPEL.

According to a description in Messrs. Sotheby's Catalogue, this helm formed part of the funeral achievements of Henry VI., which were suspended over his effigy and tomb-chest in St. George's Chapel, Windsor. An engraving by Hollar, of 1663, shows the Sovereign's stall surmounted by this great, grilled helm.



BREAKING A SEQUENCE OF THIRTEEN DEFEATS BY THREE LENGTHS: THE FINISH OF THE OXFORD AND CAMBRIDGE BOAT-RACE IN THE SLOWEST TIME SINCE 1877.

Oxford, by winning the Boat-Race on March 24, succeeded in breaking the long sequence of defeats which they have suffered for thirteen years. Although the time, 22 min. 39 sec., was the slowest since the dead-heat in 1877, this was due to the slack tide and not to any failing in the crews. The race was exceptionally close over the greater part of the course, but Oxford drew level at the Mile Post, and then gradually drew ahead to win by three lengths.



THE POPE'S RECOVERY: H.H. BLESSING THE CROWDS BEFORE ST. PETER'S—HIS FIRST APPEARANCE IN PUBLIC SINCE HIS ILLNESS.

The Pope was carried into St. Peter's for Easter Mass. It was his first appearance in public since the beginning of his illness in December. He was enthusiastically cheered by the assembled crowd. Elaborate precautions were taken for his well-being: for example, a special light tiara was made, to avoid tiring him. Afterwards he blessed the crowd in St. Peter's Square from the balcony.



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"THE VIRGIN AND CHILD": A FIFTEENTH-CENTURY PAINTED *TERRA COTTA* ATTRIBUTED TO DONATELLO—A MASTERPIECE IN THE LOUVRE.

(SEE NOTE ON ANOTHER PAGE.)

BOOKS OF THE DAY.

TO see ourselves as others see us is more difficult for a nation than for an individual, because the aspects, motives, and characteristics involved are so much more numerous and complicated. In the present state of the world, however, it is desirable to make the attempt, for if national leaders would try to look at things from "the other fellow's" point of view, it might be easier to arrive at reasonable settlements.

It is instructive to know, for example, how Britain's past presents itself to the mind of a distinguished French writer, eminent alike in fiction and historical biography, and also what he thinks of our present position and future prospects in international affairs. Such a version of our national story is told, with Gallic clarity and charm, in "A HISTORY OF ENGLAND." By André Maurois. Translated from the French by Hamish Miles (Cape; 12s. 6d.). The subject was obviously congenial to an author whose biographical works include "Edward VII. and His Times" and "English Studies," besides lives of Disraeli, Dickens, Byron, and Shelley; and whose experiences as an interpreter in the Great War were embodied in his well-known novel, "Colonel Bramble." In the present volume M. Maurois shows himself equally familiar with the earlier periods of our history, from its beginnings, and he traces the main course of events—political, social, religious, and economic, with developments in literature and art—in a well-balanced and coherent narrative. As a biographer, he naturally stresses the personal side of history, and prefers the concrete to the picturesque to abstract generalities. The translation well reflects his accustomed ease and felicity of style, and makes smooth and enjoyable reading.

British readers will be attracted above all, of course, to the later chapters dealing with recent history and current international questions. They will find, among other things, notable passages on the changes in the structure of our Empire embodied in the Statute of Westminster, and on the crisis that culminated in King Edward VIII.'s abdication. Touching on Britain's post-war efforts to maintain the balance of power in Europe, M. Maurois writes: "Just as she upheld France against the Continental Allies after Waterloo, so after 1919 she was afraid of enfeebling Germany excessively, and in the international conferences frequently fought Germany's battle." Then, after recalling the vain efforts at Geneva to save Abyssinia, the author proceeds: "As progress in aviation has lessened the value of naval bases such as Malta, or even Gibraltar, a compromise between Britain, France, and Italy will doubtless be necessary to ensure peace in the Mediterranean. Besides, the mastery of the air will speedily become more important than that of the sea, and this completely transforms the problems of Imperial defence. Probably for a few decades longer, the Navy will be able to protect Britain's distant possessions; but a colony near Europe will be at the mercy of enemy air forces. Two results ensue: Britain, whether she likes it or no, will find herself more and more involved with the Continent of Europe; and she will find herself forced to acquire, by her own efforts and those of her Allies, that margin of security in the air which she has so long contrived to keep on the seas."

In conclusion, M. Maurois briefly summarises the growth of the British Empire and its prospects of survival. While he refrains from prophecy, his last word is, on the whole, reassuring. "Will the success of English compromise endure?" he asks. "Can a mode of governance based on the amicable struggle of rival parties survive in the face of totalitarian States, where unity of command bestows more swiftness in decision? . . . The clash of class or faction, deadly in other countries, is less perilous in England, because there the habit of disciplined assent to the decisions of a majority is as old as the juries of the Norman Kings. And also because beneath surface conflicts of opinion, the deeper unity of the nation appears to be indestructible. . . . On sea and land and in the air, England has great armaments; but the strength of her people springs equally

from the kindly, disciplined, trusting, and tenacious character moulded by a thousand years of happy fortune."

At one point, in his account of England before the Norman Conquest, M. Maurois's book makes contact with another shortly to be mentioned. He recalls that epoch early in the eleventh century when the Dane, rather than the Saxon or the Norman, seemed likely to guide Britain's destiny. "In 1018, at Oxford," we read, "Canute summoned a great assembly at which Danes and English pledged respect to the old Anglo-Saxon laws. An astonishing figure, this princely pirate who transformed himself at the age of twenty into a conservative and impartial king. A convert to Christianity, he showed such piety that he declined to wear a crown, and had it suspended above the high altar at Winchester as a sign that God alone is King. . . . If Canute's achievement had endured, and if William of Normandy had not come to confirm the

Canute enthroned on the seashore and demonstrating to his own sycophantic followers his inability to rule the tide. That familiar legend was all I remember learning about him. He figures incidentally, under the name of Knut, in a chapter on the Vikings, in a new work of first-rate scientific importance—"SCANDINAVIAN ARCHAEOLOGY." By Haakon Shetelig, Professor of Archaeology, Bergen Museum, and Hjalmar Falk, late Professor of Germanic Philology in the University of Oslo. Translated by E. V. Gordon, Professor of English Language and Germanic Philology in the University of Manchester. With sixty-two Plates and thirty-three Text Illustrations (Oxford University Press and Humphrey Milford; 21s.). This scholarly and comprehensive volume, which, I feel sure, will at once take standard rank in archaeological literature, traces the record of man's development in the northern lands, as revealed by discovery and research, through successive periods, beginning with an account of the earliest vestiges of post-glacial habitation and geological conditions then prevailing. Thence the story is carried on through the Bone Age of Maglemose, the Stone, Bronze, and Iron Ages, the Roman epoch, the migration period, the Merovingian era, and the age of the Vikings. Special chapters deal with rock-carvings and other forms of prehistoric art, runes, gold hoards, dwellings and costume, seafaring, weapons, and religion.

The section on seafaring contains many interesting details on the structure and handling of ancient Norse ships, including that of "Knut the Great, King of England and Denmark." This chapter on the Viking age will probably appeal most to the general reader in this country from its associations with our own history. Thus Professor Shetelig writes, regarding the Danish conquest of England under Kings Svein and Knut the Great: "A considerable emigration took place in this later age to the Viking kingdoms established in the British Isles, Normandy, and Russia. . . . The life in these Viking settlements; the conflict between Scandinavian and foreign culture, is an extraordinarily interesting subject, but it belongs essentially to the historian and not to the archaeologist."

Archaeological chronology is, of course, familiar, but hitherto I was unaware of its origin. Possibly other readers will also be interested in the following claim. "It was a discovery of fundamental importance to archaeological research," writes Professor Shetelig, "when Scandinavian archaeologists first worked out the classic system which distinguishes the phases of cultural history of ancient Northern Europe. There may, of course, be ground for dispute as to what is the best choice of names; but the names 'stone age,' 'bronze age,' and 'iron age' give expression in the most pregnant form to the great steps of cultural progress in the ancient world."

One Scandinavian country is approached from another angle, that of the modern British visitor, in a highly original and entertaining book called "LODGERS IN SWEDEN." By Romilly and Katherine John. Illustrated (Faber; 12s. 6d.). Too often, with modern travel books, I find myself irritated by a studied vagueness on the author's part as to the inception and practical side of the journey. A book will suddenly start off in the midst of some foreign scene, without the least preliminary information as to the writer's personality, motives, or reasons for being there. In particular such writers are seldom explicit about their own finances and expenditure. One is usually left to suppose that they must be people of means and that matters of £s.d. are beneath their notice. It is quite otherwise with this delightfully candid work. The authors explain that they travelled "on the cheap," and continually go into details on the cost of rooms and meals and other necessities. To be a lodger, it is pointed out, is an unusual and comparatively economical method of visiting a foreign country, which does not often find its way into books, but really affords much better opportunities for knowing the people of the country and observing how they live.

[Continued on page 602.]



RELICS OF CÆSAR'S CAMPAIGN AGAINST THE BELLOVACI IN THE YEAR 51 B.C., FOUND IN FRANCE: PART OF A TIMBER-BUILT CAUSEWAY ACROSS THE MARSHES AT BREUIL-LE-SEC, NEAR BEAUVAIS, CONSTRUCTED BY ROMAN MILITARY ENGINEERS.

The interesting discovery here illustrated is described in detail in Professor Lantier's article (page 602). It consists of twin bridges, or causeways, 650 yards long, which are mentioned in Caesar's "De Bello Gallico" (Book VIII.). A note on the above photograph states that it shows the middle of a bridge, and in the foreground is one of the small girders that has slipped to the left, dragged down by the collapse of one of the spans.



CONSTRUCTED BY CÆSAR AND MENTIONED IN HIS COMMENTARIES ON THE GALIC WAR: A CAUSEWAY CROSSED BY HIS LEGIONS AND MILITARY ENGINES (REMOTE ANCESTORS OF THE MODERN TANK) UNDER FIRE FROM SLING-STONES AND INCENDIARY GRENADES HURLED BY THE GAULS.

The above photograph shows "the first span which stretches across the bridge's entire width," and an explanatory note adds: "To the left is the *trabs* (beam) No. 1; to the right, No. 2, with anchoring posts, their tops protruding. The flooring has gone. Several parallel lengthwise beams are still in place, but most of the post-heads have collapsed.

In the foreground are remains of beams and spans dragged beyond the bridge by the water."

Photographs by Courtesy of Professor Raymond Lantier, Director of the French Museum of National Antiquities at St. Germain-en-Laye. (See his Article on page 602.)

Roman Conquest, how would the history of Europe have shaped itself? But the Anglo-Scandinavian empire lacked the breath of life. Made up of stranger nations, and divided by dangerous seas, it existed only through one man. Canute died at forty, and his creation perished with him."

Among my early recollections of English history, as taught in my late-Victorian childhood, is a picture of

that they travelled "on the cheap," and continually go into details on the cost of rooms and meals and other necessities. To be a lodger, it is pointed out, is an unusual and comparatively economical method of visiting a foreign country, which does not often find its way into books, but really affords much better opportunities for knowing the people of the country and observing how they live.

NEW LINKS IN THE RECORD OF ANCIENT PERUVIAN CULTURE.

IMPORTANT DISCOVERIES AT PUKARA: AN UNKNOWN CERAMIC ART OF HIGH TECHNIQUE SURPASSING ANY HITHERTO FOUND, AND REMARKABLE STONE SCULPTURES.

By LUIS E. VALCÁRCEL, Director-General of the Peruvian National Museum at Lima.
(See Illustrations on the Opposite Page.)

Señor Valcárcel's name will be familiar to our readers from his several previous contributions to our pages on archaeological discoveries in Peru. Illustrated articles from his pen appeared in our issues of April 13, 1935 (on the Inca stronghold of Pisaj); Oct. 6, 1934 (on a puma-god and an Inca fortress near Cuzco); and May 12, 1934 (on Sajsawaman, the Inca citadel of Cuzco). The exploration of these various sites, which had highly important results, formed part of a great official scheme of research into Peruvian antiquities inaugurated, in 1934, in connection with the fourth centenary of the foundation of Spanish Cuzco by Pizarro.

A FEW months ago, in the course of a journey through the tableland of Lake Titikaka, at a height of 4000 metres above sea-level, we arrived

at the Indian village of Pukara, situated at a short distance from the Southern Railway, which connects some of the important cities of Peru, such as Arequipa, Puno, and Cuzco. We remembered that, on a former occasion, the writer threw light upon the stone monuments which are

still preserved almost intact in the town and its precincts. These were statues of gods (Fig. 4), men, and animals, or simple rows of silicious blocks; and some highly ornamented steles (Figs. 6 and 7), with a symbolism related to the culture of Tiawanako, presented particular interest. Subsequently, we received some fresh information, this time concerning remains of pottery, so that, as a good opportunity offered, we decided to make a halt in our journey through the South Peruvian archaeological zones, in order, at Pukara, to investigate the origins of these specimens of an unknown ceramic art. After a survey, it was decided to explore, at various points, some excavations that were being carried out within the village in open spaces and outside the village in refuse dumps, and on the bank of the River Suches.

No great effort was needed to bring to light the fact that the whole of the section under investigation formed part of a large deposit of fragments of pottery emanating from the pottery furnaces which existed in those remote periods, because the inhabitants of Pukara have from time immemorial been manufacturers of good pottery, which even to-day they sell over a



FIG. 1. INCLUDING SOME EXAMPLES OF THE ANTHROPO-MORPHIC MOTIVE IN DESIGN: POTTERY SHERDS RECENTLY FOUND AT PUKARA.

very wide area. In two days we secured an abundant harvest, collecting a large quantity of pieces of various kinds of vessels and other containers, all admirably decorated with figures of men, animals, and plants, very well cut and coloured black, red, yellow, and grey in various tints and shades.

All the archaeologists, when they learned of the discovery, declared it to be of immense importance, because this ceramic art forms, as it were, a new link in the great chain of styles belonging to the first great culture which was developed in the Andes, the best-known centres of which, up to to-day, are Tiawanako, Chavin, and Pukara. This culture, which we call Palaeo-Andine, is the first in the stratigraphic order to cover a considerable area, as distinct from other cultures likewise remote, such as the Mochika and the Naska, which were more restricted in the territory which they embraced.

The ceramic technique of Pukara is very advanced, far superior to all those hitherto known. As regards the incision work, it is akin to Marajo, but the morphology and symbolism are closely related to Tiawanako. The artist is obsessed by feline representations. In Figs. 8 and 9 we can see the puma represented in two different ways: in Fig. 9, the fragment probably of a trumpet, the open jaws suggest a ferocious disposition; in Fig. 8, a part of a pitcher, this feature, so common in the American iconography of the totemic god, disappears. Fishes and birds appear on other fragments, and a branch with fruit can be seen in Fig. 2 (the left-hand piece in the second row from the top). Finally, the anthropomorphic motive can be identified on one or two of the fragments illustrated here in Fig. 1.

In the group of pieces of pottery under examination, it is possible to distinguish marked differences which suggest data for the determination of periods of development. Very conspicuous in some examples is a certain inferiority in the sub-style which they represent, less coloured and less well incised; the technique deteriorates in certain cases.

Peruvian archaeology, which has made such great advances in its investigations in recent years, possesses, by the discovery at Pukara, precious material for the solution of certain problems relating to the period covered by the cultural level of Tiawanako, which presents so close a relation with other cultural cycles in this part of America.

More light is thrown every day on the mystery of bygone civilisations on this side of the planet, and the evidence grows that it was not isolation, but a system of migrations of peoples emanating from the East and from the North, which was the system that predominated in the life of those ancient communities.

The forest region, which has hitherto been considered (archæologically speaking) as virgin soil, has to-day acquired a new meaning. Divested of the surface growth of centuries, it makes its appearance, like a sleeping beauty in the woods, to claim its position in the investigation into the origins of culture in America.



FIG. 2. FURTHER FRAGMENTS OF POTTERY DISCOVERED AT PUKARA, REPRESENTING THE FIRST GREAT CULTURE IN THE REGION OF THE ANDES: EXAMPLES OF A HIGHLY DEVELOPED CERAMIC TECHNIQUE NOTABLE FOR THE FREQUENT REPRESENTATION OF FELINE HEADS—SHOWING ALSO (ON THE LEFT IN THE SECOND ROW) PART OF A DESIGN OF FRUIT-BEARING BRANCHES.

ANIMAL SYMBOLISM OF PREHISTORIC SOUTH AMERICA: PUMA, SNAKE, TADPOLE, AND FISH— SCULPTURE AND POTTERY OF THE PALÆO-ANDINE PERIOD IN ANCIENT PERU.

PHOTOGRAPHS SUPPLIED BY SEÑOR LUIS E. VALCÁRCEL, DIRECTOR OF THE PERUVIAN NATIONAL MUSEUM. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



3. SNAKE SYMBOLISM IN STONE-CARVING AT PUKARA: A MONOLITH SHOWING THE TWO-HEADED SERPENT FREQUENTLY REPRESENTED IN THE POTTERY AND OTHER ART PRODUCTS OF THE PEOPLES OF ANCIENT PERU, AND RELATING TO A MYTH VERY GENERAL IN ANTIQUITY.



5. A HEADLESS STONE FIGURE REPRESENTING THE BODY OF A WOMAN IN A CURIOUSLY STYLIZED FORM: A DISCOVERY MADE VERY NEAR THE SURFACE OF THE EXCAVATIONS.



6. CARVED ON BOTH SIDES WITH NUMEROUS BAS-RELIEFS OF SNAKES, TADPOLES, AND CHEQUER-WORK: A MAGNIFICENT STELE REPRESENTING, AS A WHOLE, THE SUCHE FISH. (NEARLY 10 FT. HIGH.)



8. REPRESENTING THE HEAD OF A PUMA WITH THE MOUTH CLOSED: A FRAGMENT OF A PITCHER MADE OF POTTERY, DISCOVERED AT PUKARA—ONE OF MANY EXAMPLES OF FELINE SUBJECTS IN DESIGN.



4. THE WAR GOD OF ANCIENT PERU: A LARGE GRANITE STATUE, SHOWING THE FELINE MOUTH, THE RIGHT HAND HOLDING A WEAPON AND THE LEFT A SEVERED HEAD. (ABOUT 6 FT. 7 IN. HIGH.)



7. ANOTHER REPRESENTATION OF THE SUCHE FISH, WITH A TADPOLE (AT THE TOP) AND (BETWEEN) A DOUBLE CIRCLE, SYMBOLIC OF WATER: A STONE CARVING FROM PUKARA.



9. SHOWN WITH OPEN JAWS AND BARED TEETH, INDICATING FEROCITY: ANOTHER TYPE OF PUMA HEAD, ON A FRAGMENT THAT PROBABLY FORMED PART OF A CLAY TRUMPET.

THESE photographs illustrate some of the most interesting examples of ancient Peruvian sculpture and pottery, representing the Palæo-Andine culture, recently discovered at Pukara, as described in the article on the opposite page by Señor Luis Valcárcel, Director-General of the Peruvian National Museum. His explanatory note on Fig. 4 reads in full as follows: "This is a statue of an anthropomorphic god with a feline mouth. It is of granite, very well sculptured, with zoomorphic and anthropomorphic

figures all over the body. In one hand the statue is holding the severed head of a decapitated sacrificial victim, and in the other hand a weapon. It is the same warrior god that appears on the ceramics of a great part of ancient Peru. It measures about two metres in height." The complete descriptive note on Fig. 6 reads: "A magnificent stele, the two faces of which present numerous bas-reliefs of tadpoles and snakes, broken lines and chequer-work. As a whole, it is a representation of a fish which is very abundant in the rivers of this region, called the *sucbe*. The stele is about three metres in height." A somewhat more realistic representation of the same fish is to be seen in Fig. 7.

The World of the Kinema.

By MICHAEL ORME.

OPERA AS SCREEN DRAMA.

TO find an attractive expression for a work of art in a medium for which it was not primarily designed is always a perilous task and one which becomes increasingly difficult when the original shape of the work is so formalised and so precisely bounded as opera. The lighter side of musical fare may undertake the journey from stage to

as into colloquial prose, are responsible for the disconcerting insistence on credibility lurking in the background of my mind. When Mr. Tauber does eventually reach the stage, and the last scene of the opera—again in Chemicolour—leads to the stabbing of Nedda and her lover Silvio, "Pagliacci" suddenly rises to its full power and the star's performance gains in stature. Passion and heartbreak emerge from Mr. Tauber's admirable rendering of this poignant, genuinely operatic climax.

The major part of the picture, resuming its sober garb of black and white, tells with much detail the story of Canio's betrayal by his adored wife and leading lady, Nedda, whom Miss Steffi Duna endows with a pert and appropriately oncoming disposition. Love at sight with a dashing young cadet, Mr. Esmond Knight, results in a secret understanding between the twain, and the lover attaches himself to the caravans of the travelling players, so that Miss Duna has an opportunity of flirting with her swain the while Mr. Tauber manfully shovels snow away on the St. Bernard Pass, and treacherous Tonio (Harlequin to Nedda's Columbine) plays the spy. Mr. Arthur Margetson's study of vindictive craft lifts this character into prominence and is a strong support for Mr. Tauber, whose acting still retains a boyish and disarming zest that discards, or seems to discard, any definite technique. Miss Diana Napier plays the relatively small part of a friendly fortune-teller with poise, and Mr. Jerry Verno does his best to be funny as the clown Beppe. Directed by Mr. Karl Grune on forthright lines, the picture does succeed in catching

share Cowper's outlook on the human race which the poet expressed in his lines—

Such dupes are men to custom and so prone
To reverence what is ancient and can plead
A course of long observance for its use.

Not only is the production predilection for the beaten track of custom responsible for an imitativeness from which spring the cycles launched by one big initial success, but it imposes its limitations on the parts selected for the leading players of the screen. Their popularity, it is assumed, depends on the repetition of the type of character in which they made and won their first bid for fame. Such an assumption discounts the actor's possible versatility, and is based on an erroneous valuation of the public's conservatism. The public has learned a great deal about films of late years and its knowledge is evident in a growing appreciation of fine acting on the screen.

I readily admit the plea of "box office value" where certain immutable personalities are concerned to whom the much-abused adjective "glamorous" is commonly affixed. It might, one imagines, be a risky thing to experiment with Miss Marlene Dietrich, for instance, though it would be uncommonly interesting. But I can think of a whole series of actors whose work has become standardised through the almost unvarying nature of their parts, and one of whom, at least, has won high honours with a character-study in a play of very different calibre to his customary vehicles. Moreover, that sombre drama of the Irish trouble, "The Informer," in which Mr. Victor McLaglen gave so memorable a performance of the bewildered, slow-witted betrayer of his cause, was no *succès d'estime*. Both play and actor made a deep impression, far removed as they were from the lusty, vigorous "he-men" sagas in which the producer perceives the ideal



"SWING HIGH, SWING LOW," AT THE CARLTON: MAGGIE KING (CAROLE LOMBARD) TAKES CHARGE OF THE APARTMENT IN WHICH SKID JOHNSON (FRED MACMURRAY) AND HARRY (CHARLES BUTTERWORTH) LIVE.

The domestic difficulties of Maggie King, a night-club singer, and Skid Johnson, a popular entertainer, provide ample material for Carole Lombard. The pair get divorced and then Skid goes completely to pieces and makes a failure of everything. A re-marriage provides the happy ending.

screen without much damage to its fabric; though even the elasticity of a musical comedy has been known to suffer some strain where the realism of the kinema weighed too heavily upon it. The Lubitsch and Pommer method of edging realism with unreality found in fantasy a bridge between the actual and the artificial. But an opera of tragic intention such as Leoncavallo's "Pagliacci" is a very different proposition. To disturb the unity of its musical frame by carrying the action beyond the conventions of the operatic stage is at once to create a cleavage in the emotional context of the drama, or, rather, in its emotional suggestion. You cannot, to my mind, have your opera both ways. Either it is drama musically conveyed from beginning to end, or it becomes a play with song grafted on to it; and in the latter case it confronts the audience with the problem of accepting two wholly different forms of drama that demand a hasty mental adjustment at several stages of its development.

Mr. Max Schach's pictorially fine production of "Pagliacci," presented at the Carlton Theatre, shifts more than its musical beacons, and is conceived on three different planes. It opens and ends with sequences in the new Chemicolour process—in itself very pleasing, especially in close-ups, and discreetly harmonised in its pigments. The unhappy Canio, Mr. Richard Tauber, sings the Prologue perched on a pedestal beneath a moonlit tree, and thither he returns to ring down the curtain with the line, "The comedy is over," which he delivers, poor lonely Pierrot, with a touching simplicity than which nothing in the whole play becomes him better. Not that Mr. Tauber does not do justice to Leoncavallo's familiar melodies. He is in excellent voice, and his vocal contributions will mightily please his host of admirers, who possibly will not feel, as I did, that no actor, after repeated and urgent messages from a waiting stage, would defer his entrance still further by singing "On with the Motley" to his own reflection in the looking-glass, or that no husband, having just informed his wife he would rather she had fallen to death with her caravan than won safety by philandering with another man, would sing the faithless creature to sleep with a lullaby! The opera's excursions into real life, into the solid surroundings of Italian tavern and snow-bound mountain-pass, all handsomely and convincingly staged, as well

something of the effervescent spirits of the show-folk in their trek across the mountains, and if the tragedy beneath the painted smile lacks its pristine urgency, halting, as it must, to make way for the screen's enlargement, there remain Mr. Tauber's voice and Leoncavallo's music to please the ear whilst the several well-composed canvases enchant the eye.

THE TYRANT CUSTOM.

The powers that decide the policy of film-making are aware of the necessity for innovation in order to maintain the interest of the masses, yet their temerity is in some respects curiously circumscribed by their own interpretation of what the public wants. On the whole, the industry is not particularly flattering to our vanity in estimating our intelligence as an audience. The sensational and the spectacular can safely assume any form, the more audacious the better, without offending the "tyrant Custom"—thus, it would appear, runs the producers' argument—but beware of a drastic attack on a line of action successfully established. It would almost appear that the governmental departments of the studios



"JOHN MEADE'S WOMAN," AT THE PLAZA: TEDDY CONNOR DISCOVERS THAT JOHN MEADE HAS ONLY MARRIED HER IN ORDER TO HUMILIATE HIS FIANCEE—FRANCINE LARRIMORE (TEDDY CONNOR) AND EDWARD ARNOLD (JOHN MEADE).

Teddy Connor, a farm-girl, marries John Meade, an industrialist, only to find that he does not love her. She leaves him and organises his tenant-farmers against him. When they threaten to lynch Meade, however, Teddy attempts to save him.



"DARK JOURNEY," AT THE LONDON PAVILION: KARL PAYS REPEATED VISITS TO MADELEINE GODARD'S DRESS SHOP IN STOCKHOLM, ALTHOUGH HE KNOWS THAT SHE IS A SPY WORKING FOR FRANCE—CONRAD VEIDT AS BARON KARL VON MARWITZ AND VIVIEN LEIGH AS MADELEINE GODARD.

The story deals with the conflict between a German Secret Service agent's loyalty to his country and his love for a French spy. The action is laid in Stockholm during the Great War.

McLaglen part. In his latest picture, "The Magnificent Brute," recently presented at the Tivoli, Mr. McLaglen is back again at his old game—a great, boastful bully with a heart of gold, his gargantuan laughter ringing out above the din of the steel works that form his background. A fitting background of blazing furnace and molten steel for a giant who relies on brawn, muscle, and ready fists to proclaim him cock of the walk. This sort of thing is child's play to a man of Mr. McLaglen's physique and sure sense of the screen.

In a like fashion the ruthless lumber-kings and their kin, of whom the third or fourth descendant is the pivot of Paramount's new picture, "John Meade's Woman," make no demands on Mr. Edward Arnold's histrionic reserves. They are characterisations composed with assurance; they are also familiar in all their aspects to the audience. What we would like to see would be these fine actors—and others whose names leap to the mind—using their resources in new directions and breaking away from the type with which they have become identified. Possibly now that the public has accepted several unhappy endings, even to the death of Mr. Gary Cooper in "The Plainsman" (a startling innovation, this), the time may be deemed ripe for a further defiance of the tyrant Custom.



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A PAGE FOR COLLECTORS.

A CHINESE PAINTING EXHIBITION.

By FRANK DAVIS.

A GENERATION ago, earnest picture-lovers looked upon walls as flat, bare surfaces which were slightly indecent unless they were covered with pictures from floor to ceiling. In our own time, not less earnest decorators have been known to beg their clients not to profane those same walls with anything that might "break the line"—that line of divinely inspired nothingness which some of us hold to be but the symbol of an imaginative vacuum. I have heard each of these extreme points of view defended stoutly and with some heat, but I have not yet heard picture dealers—who, after all, live by selling pictures—advising their clients how easily they may confound both sorts of doctrinaires by going to China for a sensible, intelligent, and authoritative opinion. Your Chinese connoisseur does not plaster his rooms with paintings—nor does he banish such things from the house. When we were running about

generations of Europeans: if he fails, for example, to interpret a Rembrandt as it deserves, how is he to see into the mind of a Sung Dynasty painter, whose vision is that of a poet accompanying himself on muted strings? Well, there's nothing for it but to stumble forward and try to analyse these cobweb subtleties.

But even this last phrase, accurate though I believe it to be, is liable to give a wrong impression, because it implies that one has to be very subtle oneself to enjoy the things. In reality, these paintings make the simplest statements imaginable: they are as direct as sunlight, as limpid as water; they almost write, as it were, in words of one syllable;

come right down to earth, he produces an almost divine soufflé, but never a plum-pudding. Nor does he look upon birds and beasts and water and mountains as merely lovely backgrounds for man and the works of man. It is here that one gets to the root of the difference—man is not the measure of the universe to the Chinese, as he has been almost invariably in Western tradition. When man is present at all he is usually incidental—I'm not speaking of portraits—and one feels his essential harmony with Nature, not the imposition of his will upon her.

Am I becoming high-faluting? Here's another idea, then. I suppose most people have read Henry Williamson's "Tarka the Otter" (it won the Hawthornden Prize in 1928): it's beautifully written, free from sickly sentiment, direct and delicious—so, say I, is Fig. 3, "The Kill," a little picture of a monkey at the moment of triumph over adversity. Indeed, the book is as Chinese as the painting, and as Chinese in its descriptions of wild flowers as the little drawing of Fig. 2, slight and delicate, exact and vivid. This last seems to me an extraordinary example of the way in which the Chinese can take a few leaves and endow them with the rhythms of the waves of the sea or of clouds floating in the sky. There is another point also very characteristic of the Chinese love of (to us) obscure allusion. The title of the drawing is simple enough: no doubt the Shanghai Cabbage was, and is, the farmer's delicacy—but the translation of the oval seal is "Unemployment hides one's stupidity," and this, I admit, eludes my barbarian mind.

Both these paintings are quite small—of the larger ones the beautiful "Bamboos in the Wind" (Fig. 1) has a quiet eloquence not easily to be



1. "BAMBOOS IN THE WIND": A CHINESE PAINTING OF THE EARLY MING DYNASTY.

no shadows, no great treacherous swirls of paint, no tricks—just ink lines and water-colour.

They seem, as compared with the ordinary Academy oil, as Wordsworth's poems must have appeared to his contemporaries—miracles of understatement. It is wrong really to compare them to oil paintings—set them against European water-colours (as is beautifully done now at the British

2. "SHANGHAI CABBAGE": A CHINESE MONOCHROME PAINTING OF THE SUNG DYNASTY. The inscriptions on the painting are translated as follows: (The six characters in the top right corner) "The Delicacy of a Farmer, by Kao Yang"; (the adjoining oblong seal) "Kao Yang"; (an oval seal faintly visible in the left bottom corner) "Unemployment hides one's stupidity"; (square seal below the oval) "Chu Ch'i Shan Jen." This last was the painter's fancy name.

Photographs by Courtesy of Messrs. Spink and Son, Ltd.

dressed in woad—and very likely before that—he learnt that the eye, and still more the mind, cannot really take in more than one thing at a time, so he rolled up his paintings and produced them one by one for his own enjoyment and that of his friends. Before long, perhaps, it will be a normal thing—as normal as a refrigerator—to have a standard fitting in every house in the shape of a rack for a dozen or so pictures, so that the two or three which normally decorate the walls can be changed according to the owner's mood and the worthiness or otherwise of his guests. True, the Chinese still have the advantage of us, for a rolled-up painting on paper or silk takes up very little storage space as compared with the European canvas on a stretcher or a wood panel: nevertheless, it is they who set the example many centuries ago, and it is not a difficult matter in this instance to adapt Western habits to theirs.

The above came to mind as I looked at the Chinese paintings which will be on view at Messrs. Spink and Son's Galleries next Wednesday—and as quickly went out of my head, for the simple reason that first-class Chinese paintings are also first-class poems and speedily produce in any beholder who is not completely insensitive a mood of detachment from mundane affairs. This is not to say that similar pleasure is not to be found in European painting, but it is a fact that the Chinese bring to the interpretation of Nature a sympathetic awareness peculiar to themselves. The conscientious critic is at times tempted to throw away his pen and take to selling potatoes or beer, even when confronted with works of art familiar to many

Museum) and one sees at once that they are not nearly so remote from our traditions as is sometimes thought. Still, there is a difference, and one by no means solely due to technique; the Chinese painter, deep down in his soul, is not concerned with the particular but with the universal. He doesn't just show you a sparrow sitting on a branch of prunus; he endows that sparrow and that prunus branch with the certainty of immortality. This is a hard saying and will sound in many ears as either faintly priggish or merely affected, but I don't know how to explain the matter more vividly. Whatever his subject, he leaves out everything which is not essential, and presents us invariably with the vision which is in his own mind and not that which would be seen by a camera—or, to



3. "THE KILL": A CHINESE PAINTING OF THE EARLY MING DYNASTY (INSCRIBED IN THE NAME OF A PAINTER OF THE NORTHERN SUNG—FLORUIT C. 1066).



4. PART OF A CHINESE SCROLL PAINTING (MAKEMONO) OF FLOWERS, FRUIT, BUTTERFLIES AND ANTS: "A MIRACLE OF SOFT TONES, FINE SPACING, AND CAREFUL OBSERVATION," DATING FROM THE SUNG PERIOD.

matched in Western art. There is one long scroll (*Makemono*) of flowers, fruit, butterflies, and ants (section in Fig. 4) which is a miracle of soft tones, fine spacing, and careful observation. These scrolls (there were several notable examples at the Chinese Exhibition at Burlington House) provide all the excitement of the cinema: they are meant to be unrolled slowly, so that the eye can be ravished by a continuously changing scene—an idea vulgarised and degraded by the panorama of Victorian days.

As usual at these galleries, the catalogue attributions of period are modest. The standard of quality is exceedingly high, as is evident from the few examples here chosen for illustration.

This England . . .



In the Chilterns



Handsomely farmed are these great chalk hills, but once they were covered in forests of beech, the lair of dangerous bandits. Indeed it was the duty of the Steward of the Chiltern Hundreds to ensure the safety of the neighbouring homesteads. Beechwood furniture, platters and cups are still made from the trees about Wycombe, but somehow your Worthington, though as old as they, seems more richly golden in a slender glass.

FINANCE AND INVESTMENT.

BY HARTLEY WITHERS.

THE INVESTOR'S FREEDOM.

TO those whose memory of the City goes back a long way, there is something rather depressing about the manner in which it has been converted since the war into something like a Government department, controlled and regulated and bound tight in semi-official red tape. Of course, in the difficult times that we have been going through, the old complete freedom had to be curtailed to a certain extent; but in this matter of control, the appetite of the controllers grows, as Hamlet says, with what it feeds on, and the extent to which control has lately been tightening its grip over the activities of the City has been noted with a good deal of concern even by those who recognise that a certain amount of it is inevitable in the present chaotic conditions of international finance.

It is therefore with a certain sense of relief that signs have been recently recognised of a distinct growth of restiveness concerning the measures that have been taken to try to check the movement of British money abroad, and especially to America. This restiveness has found expression in many of the mouth-pieces of City opinion, among which *The Times* and the *Economist* have been specially outspoken. *The Times* in its City notes observed that when the Foreign Transactions Advisory Committee was appointed last spring, it was understood that its creation had been believed to mean that the Treasury's intention was to liberalise the application of the embargo on foreign lending. (It may be mentioned that this embargo has no statutory force, and that it is

recognised and submitted to by those houses and institutions which think it right to fall in with the wishes of the authorities, even when they lose business by doing so; but is ignored by those which have not this respect for the powers that be, and also, of course, by the foreign firms with offices here.)

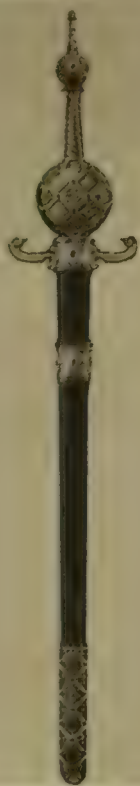
TIGHTENED CONTROL.

In fact, *The Times'* City editor continued: "Subsequent events have shown that the Committee is constantly

trying to tighten up" the working of this embargo. The Investment Trusts lately received an intimation to the effect that they should restrict their investments in foreign securities, which are in most cases chiefly American. Until then, it was generally understood that the duty of the Embargo Committee was to decide as to the desirability of new foreign issues; and this latest intimation, endeavouring to regulate the use that Investment Trusts make of their funds, was thus a new departure, involving a considerable extension of the scope of the

Committee's action. In answer to a question raised in the House of Commons, Mr. Chamberlain stated that he concurred in the Committee's opinion—as was natural, since it had presumably been inspired by his Department—that Investment Trust companies, when they make new issues of capital, should confine the proportion invested abroad to the "minimum necessary to the conduct of business in accordance with the ordinary practice of Investment Trusts." As to the vagueness of this instruction, there is no need to say much, for, since many Investment Trusts publish no list of their holdings, it is impossible for anyone to have complete knowledge about what the ordinary practice of Investment Trusts is. Moreover, it seems that the Committee went on to enact that if the proportion of foreign investments held was "unusually high," it should be reduced, as occasion might serve. Thus, as the *Economist* observed, the "process of mapping out the territory of control is tending, inevitably, to impose restriction on business as it has been carried on in London for well over half a century. What is now in issue is not the expediency, for exchange or other reasons, of maintaining an official censorship over exports of British capital, but the expediency of effectively extending its area by progressive re-definition on bureaucratic lines."

[Continued overleaf.]



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April 20th—22nd.—The Second and Final Portion of the important LIBRARY formed by the late MR. ANT. W. M. MENSING, of Amsterdam.

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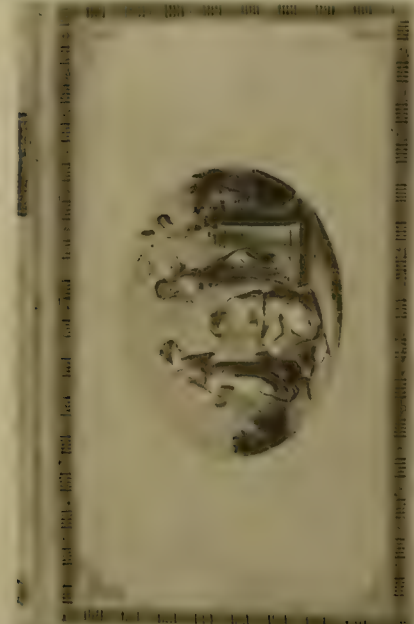
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SALES CONDUCTED AT PRIVATE HOUSES.



Sale April 8th.—A Queen Anne Irish Hot-water Jug, by T. Bolton, Dublin, 1704.



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TOP SPEED OVER 80 M.P.H.



BRAKES: 30—0 m.p.h. in 30 ft.



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V-EIGHT

Sir Malcolm Campbell wrote, after driving the FLYING STANDARD V-EIGHT, "The acceleration is particularly good . . . I liked the car immensely. It has the feeling of a thoroughbred and it behaves as one . . . I am sure that this model will prove a tremendous success."

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FOR PERFECT STEERING & STABILITY

DETAILS OF THIS AMAZING CAR FROM: THE STANDARD MOTOR CO. LTD., CANLEY, COVENTRY

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OTHER MODELS FROM £149 TO £339 ex works.

Continued.]

A QUESTION OF POLICY.

In the opinion of *The Times'* City Editor, however, there is good reason to doubt the wisdom of interfering with the judgment of experienced professional investors like Investment Trusts and insurance companies concerning the securities and countries in which they invest the funds entrusted to them by the public. In the past they have certainly done very well, on balance, by their investments abroad; and I remember being told many years ago when in America how, after the crisis there of 1907, when no one in the country would look at an American railroad stock—most of which were threatened with receiverships—the first symptom of reviving confidence was provided by British Investment Trusts, which sent emissaries across to look for bargains, who took home some considerable parcels which proved to be highly profitable to their holders when the revival came. Similar operations during the present spell of recovery have doubtless proved beneficial to British investors, and it ought not to be forgotten that when the war came and we had to finance much of the expenditure of our Dominions and, still more, of our impoverished Allies, our holding of securities in other countries, and especially in America, was a very present help in that difficult time. If the authorities are anxious about the stability of the pound, it surely cannot have a stronger safeguard than the backing of as large as possible a collection of marketable securities of a kind that are readily acceptable in international markets. Whether investment in America is wise at the present moment, in view of the many difficulties that confront the United States in the shape of Labour problems, the constitution of the Supreme Court, and so on, is another question; but on that point the judgment of experienced professional investors is probably much more likely to be right than that of very able but academically-minded gentlemen who rule us so well, as long as they stick to their legitimate jobs in Whitehall.

And, as inevitably happens when official control advances into fields in which it has no experience, the regulations that it makes involve all kinds of exasperating absurdities and unfairnesses, especially to those who are honestly trying to carry them out. It appears, for instance, that the Anglo-American

houses are allowed to buy for their clients not more than £500 worth of overseas investments in any one day; with the result that if one wants to put £3000 into foreign securities it means giving an order every working day for a week. Such attempts at regulation seem to be designed to be evaded and, of course, they often are; and in the meantime the British branches of foreign establishments make hay in the sunshine of the British demand, being naturally unhampered by any consideration for the views of the British authorities. It was not on these lines that the greatness of London as a financial centre, or of Britain as a world-wide creditor and trader, was built up.

EXPANSION RATHER THAN RESTRICTION.

From America, where a different problem is now exercising the authorities, we have been treated to a really statesmanlike proposal for a solution of the difficulties which are foreseen owing to the development of boom conditions, expected to be followed by depression later on. Such fears, as we all know, have been rife also on this side of the Atlantic, and some of our dismal theorists have already been advising the use of the brake of dear money to stop the alleged boom before it becomes too dangerous. Although prices and the cost of living have been rising with alarming rapidity in America, Mr. Eccles, the chairman of the Federal Reserve board, has no use for the monetary curb, fearing, with evident justice, that it might have consequences possibly worse than the danger. His eminently sensible view is that the best way to check rising prices is to expand production. In a world afraid of its own prosperity, this simple doctrine is as welcome and rare as it is obvious. Expansion of production is good for consumers, for producers, and for investors; and one way of securing it is to leave the investor free to use his funds according to his discretion, instead of pestering him with regulations which merely exasperate, while generally failing in their supposed object. In the meantime, it seems likely that the epidemic of strikes in America will go some way towards checking the scramble for materials and giving outside producers time to increase supplies and so to check the boom in the sensible way suggested by Mr. Eccles.

"GREY OF FALLODON"—(Continued from page 564).

Liberal: he has a new version of 'one man, one vote' for South Africa, viz., that he, Rhodes, should have a vote, but nobody else should."

Grey on Rosebery: "To be an ally of a man of genius, you have either to pay the price which he asks (sometimes an impossible one), or serve him for nothing. I sometimes think that the reason why Rosebery attracts so much attention is that the genius in him lifts him up so that he is conspicuous in the crowd... no one else can stand so tall, but those who are quite close see that his feet aren't upon the ground. It's as if God dangled him amongst us by an invisible thread."

Rosebery on France, in 1905: "Rosebery was striking high notes about the French alliance. 'You are leaning on an aspen,' he said in tragic tones, 'and the German Emperor has four millions of soldiers and the second best navy in the world.'"

Then to matters more general—the first somewhat recalling the comment on Rosebery as a man of genius. In March 1903, Grey wrote to his wife: "All the Louis XIV. time seems to have been a mockery of greatness. The whole time wore a mask painted to represent greatness and success and trailed its robes to hide the stilts on which it walked, and was never found out till its secret history came to be known and its skeleton was examined."

Contrasting natural history notes: one concerns Falloodon. "It is the habit of the wild squirrels here to come into my library for nuts and it was very refreshing after I had been away for weeks to sit at my writing-table and find them come on to it as usual, with a most convincing unconsciousness of Morocco and all foreign affairs. Their complete unconsciousness of all the things that worry mankind is very soothing." Another is reported by Gilbert Murray. "Sad story of the female versicolor teal lent to Kew by Grey and killed in air raid. No other female nearer than South America. Grey had brought this one from Antwerp Zoo just before war."

An opinion of a caricature: "I send you a caricature of myself... I am always consoled for my nose by remembering that Hazlitt thought the smallness of Coleridge's nose was an indication of weakness and spoilt his appearance. 'The nose,' said Hazlitt, 'is the rudder of the face.'"

The dust-cover is assertive: "Professor Trevelyan has had full access to Grey's intimate correspondence, as well as to private papers and official documents at the Foreign Office. He has produced a biography which will take a place in literature corresponding to its subject's place in the esteem of the nation." It is true; and yet it is less than the whole truth. "Grey of Falloodon" must appeal to those of the statesman's generation: that is to be expected. It will appeal also to those of a generation to whom he can be little more than a name with which their fathers conjured—an esteemed name, if you will, but a name. To say that is to render tribute to the historian.—E. H. G.



Old and Mellow

BOOTH'S

the **ONLY** Gin with the Blue Seal of the Institute of Hygiene

The Blue Seal—the highest award of the Institute of Hygiene—is only bestowed on those firms who have consistently maintained the high standards of quality, as laid down by the Institute, for over twenty consecutive years.





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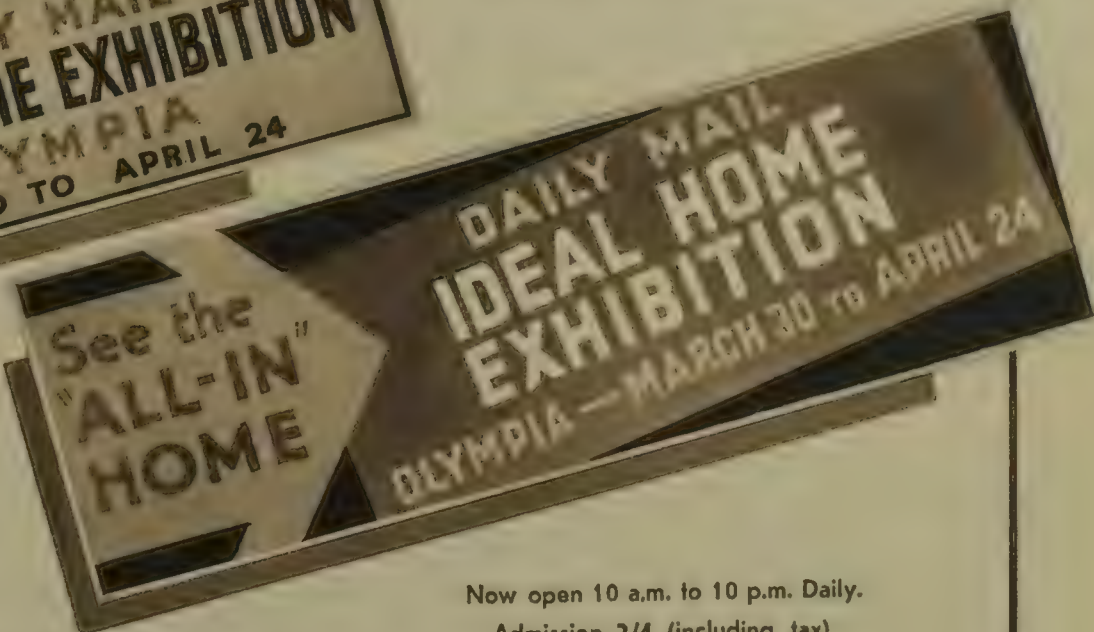
Blonde, Brunette — Redhead — for each her background. See how "Backgrounds for Beauty" provide settings for all types. In a novel series of rooms at The IDEAL HOME EXHIBITION



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Sydney Baynes Broadcasting Orchestra

NEW SIX-FLOOR GARAGE FOR 1,200 CARS ADJOINS OLYMPIA

Of Interest to Women.



An Old French Tradition.

There is an old French tradition, and a very charming one, that a sprig of Lily of the Valley offered during the month of May, or whenever the sun is shining, brings good luck for a whole year to the receiver and the giver. Monsieur Coty, who cultivated certain superstitions, had such faith in this one that he presented to every member of his staff a spray of this lovely flower on May Day. Furthermore, he created a wondrous perfume, "Le Muguet" (Lily of the Valley), capturing the true fragrance of these exquisite little bells. It is essentially a perfume for the young girl, especially a bride. To-day in the Coty salons, at 2, New Bond Street, are assembled all the luxuries and necessities of the toilet endowed with its elusive scent.

Beauty May be Achieved.

Among women beauty, and how it may be attained, is perhaps discussed more than any other subject, and sooner or later emphasis is laid on the fact that the name of Coty has ever been the password to greater charm. It is in their artistic salons at 2, New Bond Street that treatments as well as lessons are given; it is really quite a simple matter to continue at home the good work begun there. Every skin needs an individual "aid." Among the newer preparations is the "Avocado" Beauty Milk; Avocado oil owes its skin-beautifying value to its richness in vitamins A, D, and E, which stimulate the nutrient functions of the body and prevent skin irritation and infection. Portrayed at the top of this page is a bottle of Eau de Cologne, which harmonises with any Coty perfume, as well as a set of six perfumes for every occasion. By the way, there is a new perfume, "Le Vertige."

An Important Centenary.

It was in the year 1837, when Victoria became Queen of England, that Marshall and Snelgrove, Oxford Street, opened their show-rooms. This year, when their Majesties King George and Queen Elizabeth will be crowned at Westminster Abbey, this firm are celebrating their centenary. The entire building will be decorated with real flowers. The restaurant has been completely metamorphosed; nothing has been permitted to interfere with the quality of the food, which is always of the very best. A clever dietician is in attendance to advise visitors regarding the most satisfactory dishes for them. There are slimming menus, well-balanced vitamin meals, and suggestions for those who are anæmic.

Wedding, Court, and Coronation Fashions.

It must not be imagined that although Marshall and Snelgrove are celebrating their centenary they are not abreast of the times; as a matter of fact, they are ahead of them. A glance through their Centenary booklet (sent gratis and post free) will convince all and sundry of this fact. Again, new lifts and a stairway to the lower ground floor have been introduced. Furthermore, all the departments are in gala attire. Lamps that are original appear in the furnishing department; many have lace shades, and there are some whose vases or stands are made from camels' bladders—a decidedly new note, the charm of which must be seen to be appreciated. From the Individual Department, comes the bridal dress on this page. It is carried out in Courtauld's silk satin, the veil being of net; then a very pleasant surprise is that the cost is only twelve and a half guineas.





*Bath
Beauty*

There are times when self indulgence becomes a virtue . . .

A half hour's luxurious relaxation in a bath that breathes the spirit of Blue Grass, Rose Geranium, Jasmin or Amber will help you to throw off the effects of even the longest day leaving you fresh and confident to face the evening.

Elizabeth Arden has assembled a variety of exquisite preparations to provide you with a perfect harmony in your favourite of these four appealing fragrances : Fine Bath Salts, 12/6; Bath Cubes, 3/6; Dusting Powder, 7/6; Bath Essence, 6/6, 16/6. Velva Bath Mits, wash-cloth soap, and fragrant, soothing ingredients all in one, 3/-. Box of six 12/6.

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A "Rodex" Coat in camel hair
in off-white,
camel or navy 6½ gns.



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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

ONE often hears a motorist say: "At that time I had a 1925 So-and-so. That was a good model." This is because cars change every year, but some years they change more than others. How many

with motor-car design. Most people know that the chief change in engine design is a trend towards higher compression ratios, because it is in this way that engineers are able to give us more for a given size of engine. This is all to the good, but it does mean that the petrol has to work under much more severe conditions—and, frankly, ordinary petrol cannot stand the strain.

To understand why ordinary petrol is unsuitable in the modern engine, one must first of all realise that all petrol consists of hydrocarbon molecules—or atoms of hydrogen and carbon combined together in certain fixed ways. In ordinary petrol these atoms can take the form of long chains, in which formation they are very susceptible to detonation—or "pinking." This is because the oxygen atoms supplied by the air from the carburettor are able to combine too easily and irregularly with the carbon and hydrogen atoms. The problem, therefore, has been to find some way of controlling the combination of the atoms, and Shell has solved it with a process called "re-forming," by which it is able to rearrange the molecular structure of the petrol so that these atoms stay to-

gether in compact masses.

The production of entirely new Vauxhall models last autumn necessitated a temporary hold-up in Vauxhall manufacture and assembly while the jigs and tools for the new models were being installed. This meant that in the normal course of events several hundred works

employees of Messrs. Vauxhall Motors would have been "stood off" for a few weeks, but, owing to the fact that a new test track was needed for factory products, these men turned labourers for a short while and set out to encircle their 10½-acre sports ground with a ½-mile-long concrete track. Divided up into groups, and supervised by foremen, the only technical assistance which they received was from Vauxhall Motors' own building and maintenance department. Engineers, machine operators, welders, carpenters were all intrigued at the idea of so unusual a task, and worked with such a will, that a magnificent test track is the result. It is the practice of Vauxhall Motors to road test every Vauxhall car and Bedford truck they produce, and prior to the building of this track, all such testing had to be done on the roads in the vicinity of the factory. A certain proportion of cars still go out for extended road tests, but Vauxhall production has increased to such an extent of late that the constant use of public roads for all vehicles manufactured by the company became impracticable. Hence the need for a factory test track.



COVERED WITH DUST AFTER A 2700-MILES' TOUR: A MORRIS "FOURTEEN" PASSING A SOMEWHAT OLDER FORM OF TRANSPORT IN NORTHERN ALGERIA. Three British motorists in a Morris "Fourteen" with a four-speed gear-box have just completed a 2700-miles' sight-seeing tour of Northern Algeria and the Sahara in sixteen days. They found that they could not only do the trip comfortably, but that it is well within the capabilities of the average man who wants to enjoy a different kind of motoring holiday.

people realise that the same is true of the petrol which they use? Any petrol which wants to remain a best-seller has to adapt itself to suit changing conditions. Some years the changes may be very slight, because only slight changes are needed. Other years call for bigger ones. This is such a year, and it is likely to be a vintage year for Shell, because Shell has had the foresight and the resources to make such changes in its petrol as are needed to keep it in step



A DISTINGUISHED CAR IN A WOODLAND SETTING: THE "PHANTOM III," ROLLS-ROYCE, WITH HOOPER COACHWORK, PASSING THROUGH THE NEW FOREST.

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Enjoy the pleasure of anticipation . . . you are going to Vitтел . . . you are going to enjoy the rest in that beautifully wooded place, Vitтел, the Park-Spa of Europe . . . The marvellous waters will wash away those nasty twinges of arthritis . . . that heavy fatigue due to faulty elimination of toxin . . .

The palatial hotels . . . which will you choose? . . . the GRAND HOTEL . . . the ERMITAGE . . . the VITTEL PALACE or the HOTEL DES TERMES . . . You are sure to be comfortable and perfectly served anywhere in Vitтел . . . and to find accommodation to suit your purse . . .

Think of the blissful hours of lazing . . . swimming in the up-to-date pool . . . playing golf on one of the "sportiest" courses on the Continent . . . tennis . . . watching the races . . . trying your luck at the Casino . . . Decidedly, it's not too soon to be indulging in the prospect of a holiday at Vitтел . . . write us for a free, descriptive booklet . . . see how easy it will be to make this delightful plan a reality!

Société Générale des Eaux Minérales de Vitтел, Vosges, France. French Railway and Tourist Office, 179, Piccadilly, London, W.1 or any Travel Agency.

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FOR VITALITY



THE CORONATION STONE OF SCONE

The "Stone of Destiny" was taken from Scone Abbey near Perth by Edward I in 1296 to Westminster Abbey, where it now lies beneath the Coronation Chair. All the Kings of England since that date have been crowned above this venerable stone.



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TIME HAS

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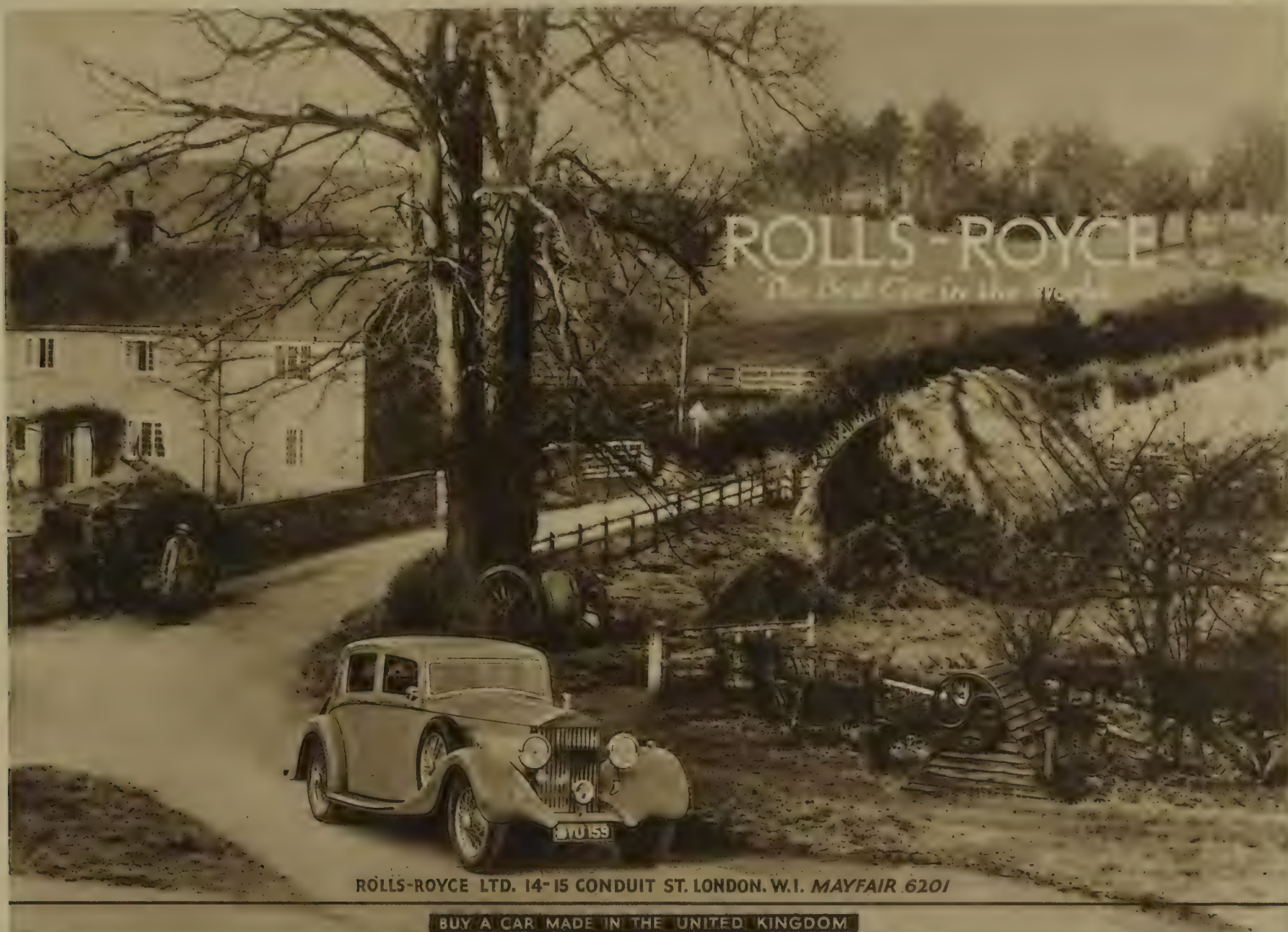
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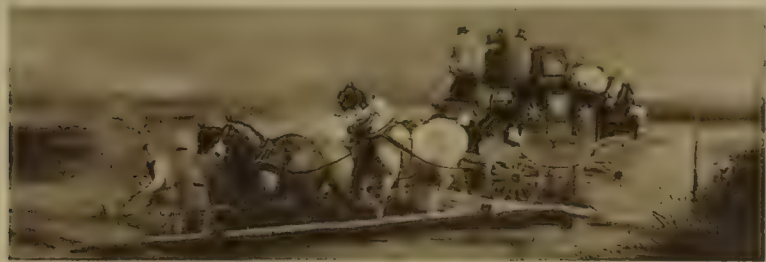


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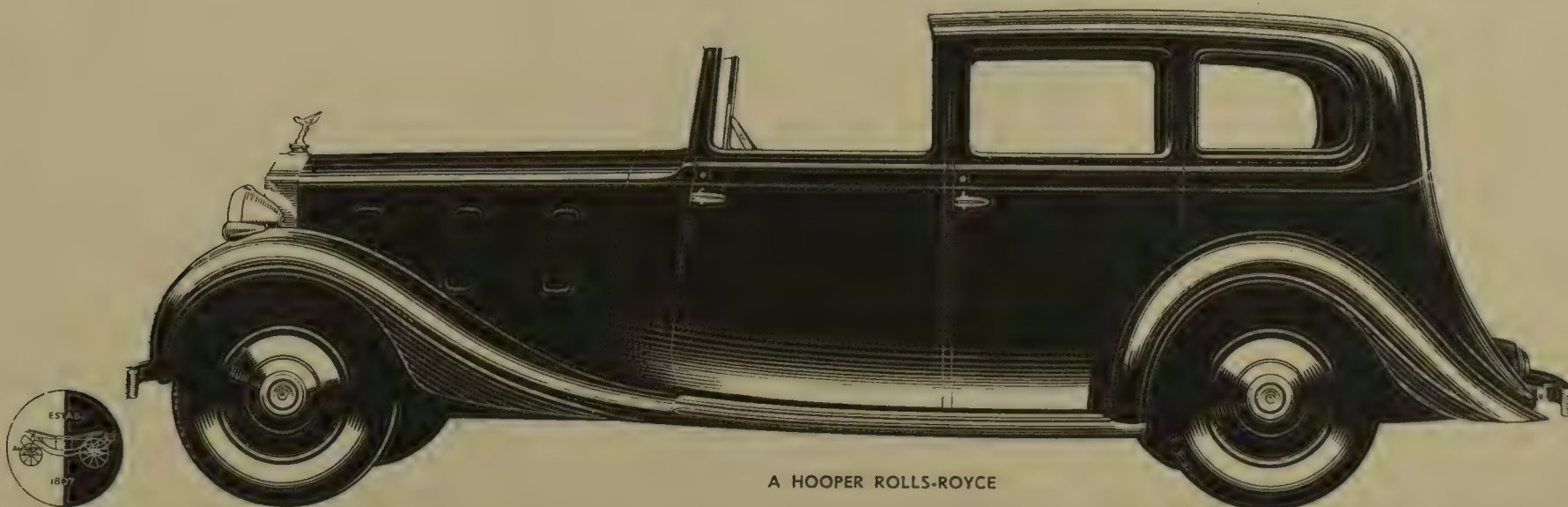


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A HOOPER ROLLS-ROYCE



NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

MADEIRA—THE ISLE OF MANY CHARMS.

SUMMER sunshine for a spring holiday is a pleasant prospect, and you can be certain of securing it by making a journey of some three and a half days by mail steamer, southwards to that region of the Atlantic where gales and cold weather alike are unknown. There you will find an island with almost every conceivable variety of scenery, with a vegetation of amazing luxuriance, including tropical, sub-tropical, temperate, and even Alpine forms, and with a climate in the spring which is very delightful—warm, sunny days and an equable temperature. Madeira, this island of many charms, has a capital; Funchal, on its southern coast, of extraordinary beauty. It is built in terraced form along the curving shore of a wide bay and on the lower slopes of hills behind which rises an amphitheatre of lofty mountains, giving shelter from northern winds. Streets, so narrow and so steep that wheeled traffic is impossible, traverse the hillside and lead to lovely suburban roads, banked up with flower and fern, and houses with walls of dazzling white, and red roofs, standing in gardens ablaze with colour—of geranium, heliotrope, wistaria, and many-shaded bougainvillea.

Funchal has a fine harbour, a promenade by the sea, good shops, pretty public gardens, an English church, and a cathedral which dates back to 1485. In Santa Clara Church is buried Gonsalves Zarco, who discovered Madeira in the year 1419. The avenue of jacaranda trees in the Avenida Dr. Manuel d'Arriaga, seen in a wealth of blossom of the brightest blue, is one of the loveliest sights imaginable. Lit with electric light, Funchal has also a very modern side as regards its accommodation for visitors, for there are many large hotels, with up-to-date appointments, of which the best-known is Reid's, with a magnificent situation on a high cliff overlooking the harbour and the sea, with its own bathing-pool and sun-bathing



MADEIRA'S ENCHANTING CAPITAL AND SEAPORT: A GENERAL VIEW OF FUNCHAL AND ITS BEAUTIFUL BAY, SEEN FROM BEYOND THE HARBOUR.



MAGNIFICENT COAST SCENERY IN MADEIRA: CAMARA DE LOBOS, A PICTURESQUE RESORT NEAR CAPE GIRÃO, WHERE SOME OF THE CLIFFS ARE 2000 FT. HIGH.

terraces, and standing in the midst of acres of beautiful grounds. Then, as regards facilities for sport and amusement, Funchal has a theatre and is fortunate in possessing the British Country Club, where one can play lawn tennis on hard courts, squash racquets, and badminton, or golf—on an eighteen-hole course. There is a club-house with a spacious lounge, a bar, and billiards and bridge rooms; also a casino, with a fine ballroom, and delightful terraces, where tea is served.

A favourite excursion from Funchal is to go by the little funicular railway up to Terreiro da Lucta, 3300 ft. above sea-level, from which is obtained a splendid panoramic view of the town and harbour. There is a fine chalet-restaurant, with lovely grounds; and one can stop *en route* at Monte, 2000 ft. up, where, in the Church of N. S. do Monte, lie the remains of the late Emperor Carl of Austria, who was exiled to Madeira in 1921. Then there are first-class motor-roads to many parts of the island. One, skirting cliffs of 2000 ft. (Cabo Girão), is said to be the highest in the world. It then winds along one of the many beautiful valleys of the island to the central pass, where, at a height of 3500 ft., there is a comprehensive view of a wide range of Madeira's marvellous mountain scenery. Those who wish to climb majestic Pico Ruivo, 6150 ft., the highest peak in Madeira, can do so, and horses, or carriers and hammocks, are available for those who wish to make the ascent with ease.

Madeira has magnificent coastal scenery—at São Vicente, the wildest part of the island, where lofty peaks of 6000 ft. tower above the sea; at Santa Anna, a very picturesque little village on the north coast; and at Camara de Lobos, near Cabo Girão. Inland, there is the beauty of the region of the Grand Curral, of Ribeiro Frio, with its wonderful view, and of Rabçal, set amidst lovely waterfalls. For those who make a long stay in Madeira and have the necessary time, a trip to the pretty little island of Porto Santo, which lies some 39 miles north-east of Funchal and offers delightful bathing from a sandy beach, is an interesting and enjoyable interlude.

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Fares from £36 take you to Bermuda and back. Full information from your Travel Agent, or the Bermuda Trade Development Board, 329 High Holborn, London, W.C.1.

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Luxurious, moderately priced hotels built over the Thermal Springs.

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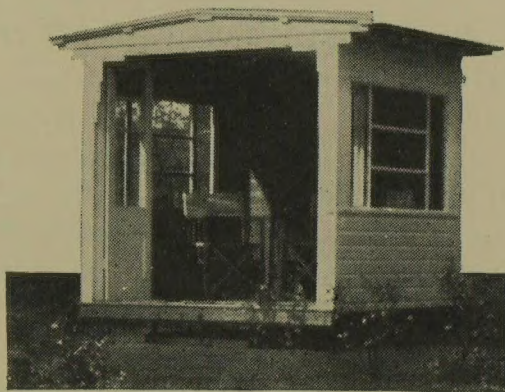
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NEWLY-FOUND RELICS OF CÆSAR'S CAMPAIGN IN GAUL IN 51 B.C.

By PROFESSOR RAYMOND LANTIER, Director of the French Museum of National Antiquities. (See page 585.)

TWO years ago an archæologist of the Beauvais region, Monsieur Georges Matherat, studying the topography of Cæsar's second campaign against the Bellovaci in 51 B.C., had the good luck to find on the communal lands of Breuil-le-Sec and Breuil-le-Vert traces of the fascined bridges thrown across the marshes during military operations. Abandoned immediately after the advance of the troops, lost in the midst of tall reeds, they fell into decay. They were preserved by being covered by a peat moss of the *hypnum* species, which gradually buried them till the fifth century of our era, a time when disasters due to the Vandal invasions caused their disappearance.

Since 1868, thanks to the work of Peigné-Delacourt, the existence of one of such causeways was known, but, the discovery being contrary to the theories upheld by Napoleon III. in his book on Cæsar's campaigns in Gaul, it was deliberately ignored. Struck by a report of Monsieur Georges Matherat, the Excavation Commission of the Fine Arts Department decided to provide the necessary funds for a methodical exploration of these curious remains.

Ever since the first expedition the results have been most interesting. Monsieur Matherat, by a series of cleverly made soundings, succeeded in discovering the whole of Cæsar's astonishing construction, mentioned in Book VIII. of his Commentaries on the Gallic War. He was able to survey and mark out the exact outlines of the two bridges, now classed as a historic monument. Fresh excavations last summer enabled him to study the construction in detail and to enrich the collections of the National Museum of Antiquities with a particularly valuable assemblage of timber-work put together in 51 B.C. The fascine bridges of the Brèche valley connect Cæsar's advance works, discovered by Monsieur Matherat in 1933 on the Nointel-Catenoy hill, with a round hillock on the opposite bank where the Legions were camped awaiting an attack on Clermont-de-l'Oise. The twin bridges are about 9 ft. 10 in. apart from each other; they are 656 yards long, and their width, starting at XIII. Roman feet (about 13 ft.),

increases to XXX. (about 29 ft. 7 in.) and then to LX. (about 59 ft.); this distance being in relation to the tactical deployment of a unit of Roman cavalry, the *turma* (troop) of 30 horsemen.

The bridges are simple wooden rafts laid on a bed of faggots, reinforced partly by tree-trunks. Their technique is the same as that described by Cæsar for the bridges on the Rhine. Every ten feet there were transversal girders, on which rested parallel lengthwise beams of 11 ft., about 1 ft. apart, and overlaid by a floor of planks placed edge to edge, on which was a clay coating, the whole covered by a thin layer of very fine sand. It was fixed in a most curious way by a mass of three or four different kinds of posts or stakes (1 to 4 ft. long), the shape of which had been carefully chosen for their use in this peat bog. The posts were mortised together. The raft and lengthwise girders were held in place by stakes, as were the faggots. It was a carefully planned piece of work, though rapidly executed. The cutting of the wood was very regular and had been prepared beforehand and kept on the spot.

To cross the marshes was certainly not easy for Roman troops, and the bridges are mementoes of their struggle. They were shot at by the Bellovacian slingers. Indeed, the sling-stones are embedded everywhere on the raft, having been thrown from the enemy bank of the marsh, and their number increases the nearer one approaches it. Along with the sling-stones, the Gauls sprayed the causeways with incendiary grenades, which set fire to the bridge surface in some places. Some of these projectiles, clay acorns filled with inflammable matter, were picked up amongst the carbonised wood. In this attack the Romans used engines of war, far-away ancestors of our modern tanks, and the remains of some of them still lie on the raft of one of the bridges near the enemy bank.

BOOKS OF THE DAY.—(Continued from page 585.)

In the result, the young couple had unconventional experiences which they describe very amusingly. Towards the end of their six months' visit, when they were about to stay a few days with a Lutheran pastor, they are able, in retrospect, to summarise as follows the various quarters they had occupied: "We have now stayed in a farmhouse, a fisherman's house, a pension, and various hotels, besides occupying a furnished room in Stockholm, but, never having been anybody's guests as yet, we might be said to

have viewed Swedish life only from the outside, and we wanted to go as deep as possible with this last plunge." The farm was by a lakeside in the middle of Sweden, and the fisherman's house was at a "little fishing village-cum-resort in the western skerries." Besides being informative about prices, food, and accommodation, the authors portray vividly the types of Swedish character, including landladies, with whom they came in contact, and describe many laughable incidents due to language difficulties. I should have welcomed some further illustrations, of a more informal character, showing them among their Swedish acquaintances.

Probably no livelier account could be found than this book gives of Swedish manners and social life, and Swedish landscape, art, and literature. "Sweden," we learn, "is not a good place to be a woman in," for "its men are aggressively tenacious of their superiority and cannot stand anything like competition." In the picture galleries of Stockholm, Augustus John's son and daughter-in-law were not much impressed with Swedish paintings. "The Swedish countryside," they write, "has been done far more justice to on paper than on canvas; if you want to fall in love with Sweden before going there, read Selma Lagerlöf." One literary allusion reveals a biographical clue which they were not able to follow up themselves. In conversation they heard a tradition of an eccentric Englishman, named Borrow, who had for some years occupied a lonely hut in the woods somewhere in the country. The exact locality is not specified, but the story is intriguing, for, as the authors point out: "There is a whole patch of George Borrow's life unaccounted for; did he really spend that mysterious slice or part of it in a Swedish hermitage?" Here is a line of research that some devout Borrowian will surely be tempted to pursue. C. E. B.

A COLOURED TERRA COTTA OF THE VIRGIN AND CHILD.

(See Coloured Reproduction on page 584.)

THE terra cotta of the Virgin and Child which we reproduce in colour on a previous page in this issue is attributed to Donatello (c. 1386-1466), of whom it may be said that he sums up the transition from the Middle Ages to the Renaissance in his own art. His famous "David" at the Bargello is the first nude statue of the Renaissance. Besides producing numbers of magnificent works of art on a large scale, Donatello found time to chisel or model in wax or terra cotta for Cosimo de' Medici and other private patrons the numbers of portrait-busts and small reliefs which are now distributed over the museums of the world. Many of these were executed about 1443, the year in which he went to undertake the decoration of the high altar of S. Antonio, at Padua.



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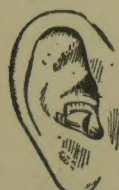
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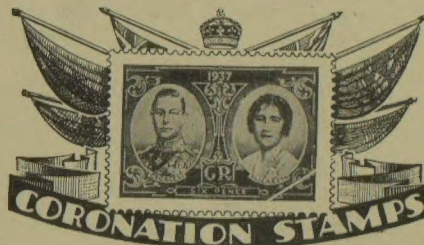
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